

(In) Different Journey Artistic Practices for Inclusion

Methodologies and More

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01 Introduction

Contribution
to the
Artistic
Practice

Luís Miguel Rodrigues



Contribution to the Artistic Practice

by
Luís Miguel Rodrigues

WHAT IS THIS BOOK ?

This book, “(In)Different Journey - Artistic Practices for Inclusion”, is the result of the work carried out by the project team, which over two years has developed, shared, thought and structured artistic intervention with and for people with disabilities.

It is born from the encounter of several ways of being, of facing art, of different ways of being in life and, why not say it, also from the cultural differences of a multidisciplinary team, composed by six countries - Finland, France, Hungary, Italy, Portugal and Turkey, which enriched it precisely in this diversity.

In it are mirrored several methodologies and practical exercises, coming from the various countries that make up the project and intends to be only a contribution to the artistic practices with disabled people, who through the arts exercise their right to citizenship, being them and their artistic work the centre of all this creation.

THE PROJECT

The (In)Different Journey project, which since 2020 develops its activity, divided by the countries of the partnership, in national and international actions, had its genesis, I can say, in a collective work of the various organisations that make up the project in 2018, the year in which they started their collaboration and complicity, in a synergy reflected in another project developed at that time - the “So Far So Near- Inclusive Arts”, interrupted at its end abruptly by the pandemic. This is thus a solidified and productive partnership that began its work five years ago.

This is a project of deepening artistic methodologies with people with disabilities, namely theatre and the exploration of a digital tool - the Mackey Mackey, and its application in artistic and scenic creation spaces, using as a work base and starting point the short story “The unknown island”, by José Saramago, Portuguese writer.

This project aims to develop, innovate and maximise the action and skills of the technicians who work in artistic activities with this public, giving the opportunity to acquire new methodologies, techniques and ways of intervening, for a qualitative leap in the work. This qualitative leap will be reflected in the work of the technicians, to the benefit of the organisations to which they belong.

Artistic practices - namely theatre and all its associated disciplines - promote the development of people with disabilities, at various levels: self-esteem, language, body language, expression of emotions and feelings, the relationship with oneself and with others. These are activities which facilitate and stimulate the disabled person towards a sense of belonging and usefulness in society, stimulating the development of their inherent and latent abilities; at the same time, affirming their right to citizenship and stimulating the exercise of it.

THE BOOK

This tool, in the form of an online book, aims to improve and evolve the work of technicians, maximising the quality of their intervention, in learners - people with disabilities - a greater consistency in their learning and artistic interventions, in organisations, the acquisition of greater quality in the services

provided, fulfilling their mission to promote greater autonomy and citizenship in their learners.

The body of the book is divided into five main chapters. The first one presents an approach and context of the arts, with technical articles, carried out in each country, by invited personalities of reference; the second chapter presents the dramaturgy carried out in each country of the story “The unknown island”, by José Saramago, and the different points of view and dramaturgical interpretation; In the third part, a perspective of the “Process Drama” is presented, methodology used in the construction of the different dramaturgies in the different countries; In the fourth part of the book, the tool, Mackey Mackey interface is discussed and some examples of its practical application are explained; In the fifth and last point, we focus on the different methodologies and practices learnt and experimented by the different partners and their audiences, divided by categories of practices;

We intend this tool to be a starting point for artistic practice with people with disabilities and that it may enrich the exercise of their activity, as well as that of all arts workers who make creative work with people with disabilities their metier.

May it be a starting point to deepen this path of development of the arts with people with disabilities, because the “Unknown Island”, is a journey... and to arrive somewhere... different and at the same time not different...(In)Different.

Lisbon, 25th January 2023

Luís Miguel Rodrigues

02 About Arts

Barrier Free Art

*Mehmet Akif KABAKÇI
Berkay ODABAŞ*

Disability in the context of theatre, theatre in the context of disability

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Barrier Free Art

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In the United Nations (UN) Convention on the Rights of Persons with Disabilities, persons with disabilities are defined as “those with long-term physical, mental, intellectual or sensory impairments that, in interaction with various barriers, may prevent their full and effective participation in society on an equal basis with others” (UN, 2022). The concept of disability is included in the literature as a concept with social, individual and social consequences. Especially after the industrial revolution, the concept of disability has become more frequently used in social life and disabled people have been included in the scope of social policies as a disadvantaged group. As a result of industrial and technological developments, the mobility of social life and social developments, disabled people who are confined to their homes have become visible to other layers of society (Genç & Çat, 2018).

According to the World Health Organization (WHO), approximately 16% of the world’s population consists of people with disabilities. In other words, there are 1.3 billion disabled people in the world. Therefore, they are described as the “largest minority” in the world (WHO, 2022). According to the European Commission (COE), there are more than 87 million people with disabilities in the EU. This makes them the largest minority in Europe (COE, 2022). According to the Turkish Statistical Institute (TUIK), there are 2.511.950 persons with disabilities in Turkey (TUIK, 2022), (This data does not include people who have not applied to authorized hospitals to get a disability report in the National Disability Data System and have not contacted the state for services). According to this information, it is thought that there are more disabled people in Turkey. In the light of these data, it is thought that the difficulties faced by individuals with disabilities in terms of inclusion in society are reflected in the data.

Disabled people have to make an effort to find a place in the society they live in by struggling with difficulties that are difficult for them to overcome. Disabled people, who can sometimes find a place for themselves in “work, education, socio-cultural activities or various activities”, may face the danger of not being able to benefit from all these opportunities from time to time, and even have to minimize their social relations. Participation in social life is a handicapped process for the disabled and they are often exposed to social exclusion due to this difficult process. Although necessary measures are taken by state institutions for the participation of disabled people in economic, social and cultural life in our country, social relations and perceptions may cause social exclusion of disabled people in some cases (Gündüz, 2007).

For the disabled, being prevented from social relations, cultural-social activities and the close environment is seen as a second obstacle. For this, social inclusion/social cohesion is of great importance for them. The concept of social inclusion is a concept that integrates people with disabilities into social life, as opposed to social exclusion. Social inclusion is ensuring that individuals or groups who are exposed to social exclusion are included in the society by removing the factors that may prevent them from taking part in social-economic life. At this point, Art comes to the fore as a way of self-expression without any limiting obstacles.

Art is a liberating method that removes boundaries for communication as well as for the free expression of the individual. Art enables communication between disabled and non-disabled individuals beyond language, social identity, age, class and all other cultural differences. The activities that disabled individuals will participate in with non-disabled individuals in artistic fields such as music, painting, drama, photography, dance, etc. by using the universal non-verbal communication language of art will provide them with the opportunity to express themselves by using their talents and facilitate their inclusion in society in cooperation with other individuals by reducing their exclusion. Art is one of the best tools to be used to ensure the participation of people with disabilities in social life and their integration into society. The value of art in this sense has been widely appreciated, especially in recent years, as a means of inclusion. As such, in our country, art, especially painting, rhythm and drama, have become the most frequently used fields in the effort to find a way for individuals, especially disabled people, to express themselves.

In Turkey, support for people with disabilities through the arts is increasing day by day. The Ministry of Youth and Sports supports people with disabilities to participate in physical activities to ensure their inclusion in society. At the same time, persons with disabilities are provided with free access to state theaters, museums and archaeological sites, art courses and training workshops. In addition to public institutions and organizations in our country, many non-governmental organizations, foundations, art centers and universities also carry out studies and projects on the inclusion of disabled people in society.

In addition to social policies for people with disabilities, various artistic projects and activities for people with disabilities bring them together with society and help them gain self-confidence through their work. The Engelsiz Sanat Projesi (The Art without Barriers Project) of the Engelsiz Sanat Derneği aims to adapt

disabled people to social life through art and to instill a sense of social responsibility in young people by carrying out this work with young people. In the project, 7 different art workshops were brought together. In these pilot workshops, activities such as drama, music, painting, sculpture, marbling, glass painting and jewelry design were carried out with individuals with severe and moderate mental disabilities, one of the most difficult working groups, and were successful (Engelsiz Sanat Derneği, 2022). Another practice is the photography workshops initiated in the Ankara branch of the Turkish Foundation for the Education and Protection of Mentally Handicapped Children (Türkiye Zihinsel Yetersiz Çocukları Yetiştirme ve Koruma Vakfı, ZİÇEV) with the voluntary training of some photography artists and expanded to other branches. This work opens a wide window in front of the mentally disabled, colors their lives, improves their skills and reinforces their self-confidence (Ziçev, 2022). The Association for Culture and Solidarity for Life (Engelsiz Yaşam Kültür ve Dayanışma Derneği) without Disabilities engages in educational, unifying and inclusive artistic projects and activities to help people with disabilities gain self-sufficiency both mentally and physically. In the drama play “Çok Sakat Hareket Bunlar” (Very Crippled Movement These), which was performed by disabled people, disabled people were actively involved in all stages of the drama, contributing to their inclusion in society and developing their skills. At the same time, by opening workplaces and workshops and providing the necessary training, it encourages physically disabled people to be included in society by turning them from a consumer position to a productive individual.

Some projects that have been implemented in recent years, which have an accessible quality where disabled people can access works of art and exhibit their works, stand out. One of them is the Touchable Barrier-Free Arts Museum (Dokunulabilir Engelsiz Sanatlar Müzesi, İzdem), opened by the Izmir Metropolitan Municipality at the Ornekkoy Awareness Center. Replicas of the works of famous painters belonging to the period of modern arts for the blind and deaf are displayed in the museum in the form of ceramic relief paintings, tactile and with sound description. In addition, twelve architectural models prepared with 3D printer technology are on display (İzdem, 2022). Similarly, within the scope of a project carried out by the Bongo Art Project Social Initiative under the auspices of the Ministry of Culture and Tourism and with the support of TÜBİTAK SAGE, Turkey's first Visually Impaired Education and Experience Area was established within the Anatolian Civilizations Museum in Ankara this year. Within the scope of this ongoing project, iconic works can be touched through their replicas, audible with audio

descriptions, and made more perceptible with technological application supports (Bongoart, 2022). With the collaboration of Sabancı University Sakıp Sabancı Museum (SSM) and the support of the Sabancı Foundation, the ‘Yesterday Today Istanbul’ exhibition was prepared with an accessible content for visually and hearing impaired individuals. The Everything Accessible experts translated all the information boards into sign language; He also made recordings of videos, installations and visuals with audio descriptions. In this context, audio descriptions of the exhibition area and its route were also prepared, and the exhibition became accessible with all these contents that visitors can access using the QR code (SSM, 2022). The “Engelsiz ART Galeri (Barrierless ART Gallery)”, where the works made by mentally handicapped students in Turkey are exhibited, was opened by the Istanbul Metropolitan Municipality Directorate for the Disabled (İSEM). Engelsiz ART Galeri is also intended to be used as an exhibition space where students with mental disabilities can exhibit their works throughout Turkey (Istanbul Metropolitan Municipality, Health and Social Services, 2022).

In conclusion, art can enter human life in different ways. And it should definitely do so. Because the universal language of art enables people with different characteristics to communicate with each other and individuals to develop rich meanings. It also makes important contributions to the development of individuals with special needs. Within the scope of this study, some applications, activities and projects on this subject are also included. In our country, integrating disabled individuals into society has become more important in recent years. In addition to social policies for disabled individuals, it can be ensured that disabled people adapt to society and society adopts them as individuals through various artistic projects and activities for disabled individuals. At the same time, organizing various events and exhibitions with the works of disabled individuals will contribute to their social acceptance, making them proud of themselves, their families and the society to recognize them.

Author Bio

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- Engelsiz Yaşam Kültür ve Dayanışma Derneği. <https://www>

Disability can be described by a number of co-existing, compatible definitions. It is understood as a permanent and irreversible condition affecting a person's sensory, motoric, intellectual, or communication abilities which differ from the average. These abilities are consequently barriers to social participation (Göllesz, 2003). This definition, in addition to the disadvantages of social participation, also clearly indicates that access to certain bodily experiences is hindered (Horváth & Novák, 2014). Whether we live with a disability or not, our bodily experiences play a central role in shaping our relationship with the world. We connect with the world around us through body movement, sensory modalities, and perception (Csépe et al, 2007). Drama, theatre and movement-based techniques encourage us to explore, learn about, and process the most broadly meaningful life problems and issues via bodily experiences. If we begin with the premise that special educational developments and therapies focus not only on the fact of disability but also on the whole personality and individual characteristics in the spirit of complexity, we can easily find arguments why theatre, drama, and movement can be an accessible way to persons with disabilities and a connecting path between non-disabled and disabled people in the spirit of inclusion (Horváth & Novák, 2014).

According to Leder's view, we live our daily lives with an absent body. The existence of our body and the experiential nature of our body's existence do not enter the realm of consciousness, except when some extraordinary reason justifies it, i.e., when the body is subject to illness, pain, or discomfort (Leder, 1990). The frequency with which people with disabilities fluctuate between a basic state of unexperienced body ownership and the perception of a body with tension and discomfort is an important and unanswered question. It is also unclear whether the stressed body's transition to a conscious level is the result of biological characteristics or an experience of social participation barriers. If we use Judith Butler's concept of "social gender" as a model for the concept of the "social body" – a body ideal, a convention body model built on social norms – how does this influence the experiences associated with the disabled body (Müller, 2009; Tóth, 2018)? Arpin uses the anthropological approach of theatre to distinguish three different states of the body. He considers that just like illnesses or any other trauma, people living with disabilities are more or less prisoners of their conditions. The state of the clinical body represents the illness, the trauma, the disability, and the characteristics of the disability draw the contours of the body. The birth of the performative body marks a kind of reclassification, the body makes the life story transparent through ritual and performance, hence the

body becomes accessible to clinical work. The third stage is the cultural body. The body is able to return to the community and society. The state of the cultural body is also, according to Arpin, the starting point. Experiencing vulnerability in its broadest sense gives birth to the clinical body. The performing body is made through a series of apprenticeships that leads to mastery and then transmission. (Arpin, 2003). Working with the body, the relationship with one's own body, and the possibility of reconnection are some of the arguments for the validity of theatre-based techniques, but they are not the only ones.

The potential of the body in theatre work can be approached from many angles, and utilising this potential is particularly beneficial for people with disabilities. Theatre is a toolbox of verbal and non-verbal tools that enables two-way communication and interaction. Disability often implies communication impairments and atypical characteristics. But the hegemony of verblivity is dissolved by the genre of theatre. The American anthropologist Ray L. Birdwhistell argues that only 30-35% of the social meaning of discourse and contact is verbal, while the remaining 65-70%, or the vast majority of communication, is non-verbal (McDermott, 1980).

Albert Mehrabian argues that words account for only 7% of interpersonal communication, while 38% is carried out through paralinguistic channels of voice and tone, and the remaining 55% is carried out through body language (Mehrabian, 1971). If we can believe that the vast majority of communication occurs through non-verbal means and self-critically conclude that the role of verblivity is over-emphasised, it is easy to see that the deficits in communication of people with disabilities are also largely linked to the fact that the convention of verblivity dominance is not fully met by the expressive means that are frequently available to people with disabilities. Arts-based techniques, including theatre, allow non-verblivity to be positioned in its rightful place to support expression and understanding. In the framework of drama teaching of children with intellectual disabilities, Móra formulates the following principles: (I.) the personality can be developed, which is not contradicted by the irreversible nature of disability, (II.) the personality can be developed in many ways, (III.) the personality, age and disability require strategic adaptation, (IV.) systematic, gradual and planned development is a general pedagogical principle, (V.) the given pedagogical environment and context essentially navigates the possibilities of development, (VI.) the reciprocity implies the possibility of two-way interaction, both the "developer" and the "developed" undergoing change, (VII.) with the possibility of correction, development takes place in the area of important and applied skills, where its effect is direct or indirect (Móra, 1992).

Disability in the context of theatre, theatre in the context of disability

by
Kamilla Marjai



From a broader perspective, the theatrical activities of people with disabilities highlight the problematic nature of the lack of inclusion: disabled people's arts activities are mostly grassroots, community-based activities, which are particularly vulnerable to cuts in central funding. Already in the early eighties, it was argued that while there were attempts to bridge the gap between professional art and the disability community, the presence of skilled and professional artists with disabilities was unprecedented (Conroy, 2009). The marginalised nature of the professional work of artists and actors with disabilities is further evidenced by the lack of a broad and reliable core audience, as well as a solid analytical framework for the organisations and performances that are currently in operation (Tóth, 2018). Richard Tomlinson writes that society expects a disabled person's performance to be centred around disability (must be crippled). The performance of a disabled actor in front of a non-disabled audience implies subordination, but it also uses the audience's control function to mediate towards the passive and dominant crowd, allowing myths about disability to be overcome (Tomlinson, 1982). Richard Wood stresses one of the indisputable arguments for the presence and self-representation of disabled artists: because the portraits of people with disabilities are not drawn by the people themselves, the representation of disability is beyond the control of those affected, the overall socially constructed image is negative, and the representation is linked to the attitude (Conroy, 2009). It seems that the arts represented by disabled performers are themselves disadvantaged. Despite this, great examples of companies of disabled actors can be found across Europe, such as the British Kaleidoscope Theatre and CandoCo, the Swiss Theater HORA, the German Ramba Zamba Theatre (Tóth, 2018). This list includes Hungarian art formations such as the Baltazár Theatre, which employs actors with intellectual disabilities; the Artman Association, which promotes dance culture for people with disabilities; the Ergo Sum Sign Language Theatre, and the Vakrepülés Theatre Association, which operates a theatre company for the visually impaired (Tóth, 2018). Similarly, the Hungarian Special Arts Workshop Association (HSAWA) considers theatre and art in terms of diversity. HSAWA supervises the work of art and theatrical groups operating within an institutional framework. They also offer further training for groups of disabled artists and their educators by organising arts festivals, creative camps, international projects, and showcase opportunities, both formally and informally. Initiatives and productions of this kind typically fall under the heading of social theatre, which is the engagement of socially vulnerable groups. Through self-representation, this improves understanding and the social

integration of the given group, as well as the formation of an audience that can connect to the aesthetic quality of individuals with disabilities in theatrical presence (Cziboly & Bethlenfalvy, 2013; Tóth, 2018). This is a practical way to solve what Allport calls the contact hypothesis in a social psychological context. In this sense, inter-group contact with members of a socially devalued group reduces the fossilized prejudice (Allport, 1954; Pettigrew & Tropp, 2006).

The tools of theatre, drama, and body movement could be utilised in variable ways among people with disabilities. Developmental and therapeutic appliances are one of the perspectives. The spectrum of the potential effects seems to be extremely wide. However, considering theatre and drama to be only a particular way of developing is an oversimplification. This approach would overlook not only the already discovered values of performance arts, but also the potentials of generating aesthetic qualities, initiating dialogues, and self-representing people with disabilities themselves. Without this dialogue, not only the performers with disabilities would miss out on the opportunity to start an authentic conversation, but the audience would also miss out on the chance to be reliably informed and to ask and reflect. This loss is what a "deficit" means on a societal level; surely it is a common responsibility to let art and theatre spread and be accessible for performers and viewers, people with or without disabilities.

Author Bio

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Theatre and Disability

by
Pino Costalunga

Theater is the place of the possible, where everything but everything is possible: every fantasy, every thought on stage can become body and word, gesture and sound. Theater is the space where anyone has the freedom of expression. That is why theater is always therapeutic, and not only for the audience who attends it -- according to the Aristotelian definition -- but also for those who do it, act it (the actor).

I remember when I approached the theater that one of my teachers - who came from the School of Lecoq - told me that doing theater starts from the awareness of our body and the acceptance of what one is: I was fat - I still am - and from there I had to start, according to my teacher, that is, from the awareness of this being of mine, from the acceptance of that body in order to use it and make it a "theatrical sign," the truest, the most precious.

It is this teaching that I have always kept as a basis for the work to be done even with those who have disabilities, of any kind: to consider my body and all my being as a "tool" for work starting from what it is and not from what it should be according to the rules of a common canon that, however, does not apply to theater.

Now it is difficult to speak in general about the work that is very often created around different types of disabilities, but in general it can be said that it starts from mutual knowledge and trust. The one who conducts the theatrical play (we can call him director, workshop conductor or something else, but I prefer to call him "conductor of the play") has to make himself known to the "actor" and in his personality and in his "dreams," and go from there.

The skill of the conductor will be to figure out what is "the game" best suited to the actor, that is, what is the most natural way for him to "say," for him to "act."

Important then is the group work that must make sure to create interaction and sympathy among the "players of the play" (simpathy, in the etymological sense of the word: a "feeling together" a "sharing of emotions and sensations").

So what I try to do in this play is to abandon the classical script (or play text) and work with improvisation. Mind you, when I talk about improvisation I do not mean the absence of a line or theme to follow, I mean the presence of a starting idea or, better, a grid that can be based also on a story, but also on many other kinds of suggestions, within which to insert then, with the voices and bodies of the "actors," the contents to make it a play.

It is a bit like me wanting to stage a Shakespeare play while preserving its structure, but not the text, to make it available to various types of actors: to the one who can act well, to the juggler who works in the circus, to the singer, to the one who performs well in the art of mime, to the soccer player who is skilled at dribbling the ball, and so on.

In this work, which often proceeds by trial and error, the "director" has to be skillful in changing even the final idea he has of the play, to substitute a new one that is more suitable for the actors, because here it is not the actors who adapt to the "text," but it is the "text" that is built on the actors.

The performance (its presentation in public that is), moreover, is always a useful experience to have (except in rare cases) because it is the moment of sharing with an audience of spectators a work done, a moment of confrontation and a moment of dialogue of those on the stage with those in the audience. Conducting a simple workshop that does not have its final manifestation in a performance is possible and can often be just as enjoyable, but it takes away that satisfaction that the actor always has in showing his or her accomplished work.

Giving an end goal then to the journey-a performance to be presented to an audience-loads the actor with expectations and energy that help him deal with the fatigue-and sometimes it can happen even boredom-to which the preparation process often forces him.

Indeed, the success of the play is a good reason for each actor to learn to abide by rules that the play's host will necessarily have to set in order to bring the collective work of staging to a successful conclusion. Rules that take into account the individual possibilities and capabilities and interactions of each, but that will also place "barriers" beyond which one cannot go and that will often depend on the structure of the grid mentioned above and above all on the need to respect the roles, times and stage spaces of others.

Theater play, in all this, has in my opinion the main task of helping the person with disabilities to understand that his or her "difficulties" can become talents to be spent and put forward, it can become for the audience a lens that changes the view, the optics of the gaze, it can be a way for those who practice it to give vent to their dreams and also to their sadnesses.

Theater then, as I said at the outset, a place of the possible and the dream, the dream of a society where it is given to everyone to express themselves beyond means and possibilities and to realize their dreams beyond obstacles and limitations.

Author Bio

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Pino Costalunga has been working with theater since the 1980s as an actor, director and author with many companies both in Italy and abroad, as well as a trainer. He has been Artistic Director of Fondazione AIDA in Verona since 2014 and former artistic director of Glossateatro based in Vicenza. He works as a director and actor mainly in Italy and Sweden. His plays have been performed, in addition to Italy and Sweden, in France, Austria, Portugal, Malta, Canada, Egypt, Spain, Poland, Germany, Tunisia, Romania, Greece, Belgium, Holland, Luxembourg, Turkey, Lebanon, Syria, Mexico, Australia. He has worked with Commedia dell'Arte workshops as well for the University of Xalapa (Mexico) in France and the Cairo Academy of Arts in Egypt. He has published childrens books both as an author and as a translator from Swedish. He has worked extensively with projects related to disability, particularly with the Psychiatric Day Hospital in Vicenza between 2000 and 2010, with the Association 'Augusta Pini' in Bologna between 2008 and 2017 accompanying a group of Lacanian psychotherapists, with adolescent boys in difficulty.

For this article, I consulted our Finnish (In)Different – project participants: Pauliina, Saku, and Sami-Matias (Samppa). They shared their expertise regarding the topic and wanted to remind us that every person has individual needs – also when it comes to working life. They highlighted that for one to be more considerate when working with other people, it is useful to try and figure out what those needs mean in practice. Their comments are presented as quotes throughout the text.

“For example, if one cannot translate words to French and needs help in that, or that one has courage to talk to others. A lot can be helped – if one has physical difficulties, exercises can be modified for them.”

“There are people who need help in the toilet, to wash up, to do homework, to eat. People have diverse ways to talk, such as sign language, some can say or make words, others longer sentences. Some might have tik-words, or different diseases or illnesses that can make one’s ability to speak or move difficult.”

“The variety of different needs are probably between one and a hundred, so a lot. Every youth has their own needs for support, it is individual. So, let’s aim to consider those individual needs that a person has.”

As said, we all have different needs – needs that are special to each and every one of us individually. As the comments above present, there are multiple ways for a person to be considerate to other people’s needs. The (In)Different project has based on working together with people with different needs and abilities from all around Europe by using a variety of creative methods. This text is mainly built on the experiences Pauliina, Saku, and Samppa had during this project. The main topics are presented in subchapters below.

Communication

This project was a tough task regarding the communication between all the participants and staff members. There were seven different languages used throughout the journey: Finnish, Hungarian, Turkish, Portuguese, Italian, and French plus the common, yet no-one’s native language English. The complexities of using multiple languages were the most present during the exchange weeks we had in France and Hungary together with all the participants.

“We’ve had to listen to 6–7 different languages, to get things translated for everyone. In Finland we only used one language, so we’ve received information a lot faster, and things have moved forward faster.”

To have a clear and understandable communication, we translated English to the languages native to our groups. To achieve a mutual understanding of tasks or exercises, the information and conversations rely on well-thought and chosen words, wordings, forms of sentences, use of support pictures or signs, or for example by acting as an example.

“Translating really helped me, so that I understood what I need to do here and what I need to do there.”

It is good to keep in mind, that a mutual understanding can be tricky to achieve even if there is no need for cognitive, or other kind of support. The chosen terminology had a big effect on how the information was understood – how abstract or concrete examples, exercises, or instructions were given, if sarcasm and/or jokes were used as a method to communicate, which can often be complicated to understand, and how we talked about people with disabilities or different needs in relation to people without disabilities or different needs. There should not be an opposition made between ‘healthy’ or ‘disabled’ people either since people with and without disabilities or different needs can be of good or poor health. The used terminology is also an important aspect of showing and treating people with disabilities or different needs with respect and dignity, to ensure the realization of their human rights, participation, and independent thinking and living. Therefore person-first language is preferable, for example saying, ‘a person with a disability’ instead of ‘a disabled person’. Thus, the focus is placed upon the person, their strengths, and assets instead of their diagnostics or possible ‘limitations’.

Interaction

People with disabilities are not to be treated as children – unless they are children by age. Neither should they only be considered as the viewers or actors of a theatre play but also to see and understand their possibilities to plan, direct and conduct those as well. Talking down to them or patronizing them violates their human rights of independence and self-determination. Encouraging and instructing by giving examples are effective ways to provide them different options – from which they can then choose and decide for themselves independently. This also increases their possibilities for self-determination and participation, supports their decision-making (skills), and ensures that their opinions, needs, and thoughts matter and are valid. It is important to give enough time to people to respond – sometimes it might take plenty of time, effort, and patience to receive an answer, to hear their own opinions or thoughts

What to consider when working with people with different needs?

by
Matilda Hertell



i.e., due to the patronizing they might have experienced in their lives.

The challenge lies in the skills of a person to instruct, ask, and work in a way that is not demeaning, stigmatizing, persuasive, or biased with one's own opinions, ideologies, or emotive language. As in any interaction, one's own expectations might not match the other person's expectations – this is accurate also when it comes to working with people with disabilities or different needs. According to Pauliina, Saku, and Samppa, it is essential to let them do things for themselves, use their own imagination and creativity in theatre.

"I like when I can say my opinions and thoughts out loud, for example if I'm tired, I can say that it's time for me to rest now instead of meeting with others on free-time."

"Sometimes we've had disagreements, but even if I've been feeling down, I can come back later and join the others – one can ask for forgiveness and say, 'I'm sorry, I'm woman, and make-up'."

"We've been given the opportunity and space to be creative and make the characters our own, how we like or imagine them to be – instead of being given ready-made characters and told just to do this or that."

Preparedness and schedules

Pauliina, Saku, and Samppa mentioned structure as one of the main things to be considerate of. They all longed for clear divisions between exercises or work and free-time, and clarifications with the schedules in general. They also mentioned that it would be good to have more flexibility and understanding of the individual needs one has regarding rest, calmness, and their limits of simultaneous or constant stimuli. For example, some people might not like loud noises – even though they themselves might be loud, and others might need someone to support, guide, or remind them of how and when to relax and take time for themselves.

"I noticed that sometimes I got very tired when we did not have enough breaks."

"In France we had more waiting time and were more confused, but in Hungary they had worked for these things more and thus we had a different experience."

All the three Finnish participants shared that having a schedule helps them to be more prepared and to know what to expect each day. They also would have liked to be more informed about possible changes in the schedules and other plans during the project. To some, especially for people on the autism spectrum,

structure can be an incredibly important factor in their everyday lives and enable them to manage independently due to them being aware of what exactly is happening and when.

"Pictures could have helped to understand the schedules regarding preparedness and anticipation. The schedule could be placed so that everyone has access to it."

"I would've liked to have a daily schedule that I could check on my phone by myself – when and where to be present. Also, pictures would've been nice in it because everyone of us could've understood those – not everyone understands texts, especially plain black-and-white texts, they are unclear."

Participation

Repetition is often used to improve one's ability to remember certain tasks or exercises, but it also had a comforting aspect to Pauliina, Saku, and Samppa. They explained how it was pleasant, especially in the beginning of the exchange weeks to do exercises they were already familiar with – it helped them to feel safer and to soothe their nerves. They also pointed out that this way they could also show other participants the things they had learned during the project. Another comforting element to some of our three participants was the physical contact with other participants – to bond with others for example by giving and receiving hugs, to show friendship, affection as well as other emotions. Important to note though is that not everyone enjoys physical touch.

"I think instructing us is an important task – so that we know what to do and how to work, also abroad. It's lovely to get support and find pleasure in the things we've achieved while being abroad."

Being included in the planning processes was also considered as a positive thing by our three participants. Some of them mentioned specific exercises they had been planning together with the Finnish staff members. They continued to point out that it would be nice to be even more included in these planning processes – to share their own ideas, thoughts, or worries with the staff members, and to see the final results of the plannings during the exchange weeks.

A good instructor?

When writing this text and consulting Pauliina, Saku, and Samppa, we also discussed what kind of a person is a good instructor, worker, or a colleague. What makes these people special, or good at their work? What do they say, do, or how do

they behave? Pauliina, Saku, and Samppa shared their thoughts of a good instructor, worker, or a colleague:

"Someone who explains and asks if one needs help and encourages one to participate. An instructor is nice when you can talk to them about everything, and they have a sense of humour. Someone who behaves in a nice way, calmly, who wouldn't shout or bully anyone, who would speak at a slow pace and wait for the other one to answer and won't interrupt."

"Someone who is a good leader. Someone with lots of energy and positive words, who motivates and focuses on the important things – supports us to take initiative, by showing and being an example to us."

"Good instructors get along with youth, they've read their books right at school and learned these things. They talk in a friendly manner and ask how we are doing. They pay attention to each youth, which makes them feel seen and heard."

To sum up the recommendations in this article, here are the top tips from Pauliina, Saku and Samppa to people who are considering working with people with disabilities and/or different needs.

"Be prepared, do your 'homework' – go and familiarize yourself with your clientele."

"Have courage and be brave to come and talk to us, you don't have to be afraid of it."

"Many youths with special needs occasionally need their own space. Listen and get to know both the person and their method of communication, such as picture communication. Because there might be youth like that taking part in these kinds of projects – you'll never know."

There are several tips and suggestions found online about how one can prepare oneself and be more considerate when working with people with disabilities and/or special needs. These recommendations along with the comments from Pauliina, Saku and Samppa say the same: when in doubt – ask. If you do not know or are not sure how to act, behave, communicate, or what to say – ask the persons in question themselves and let them identify their own needs.

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In short – what to consider when working with people with different needs:
(Based on LOVIT ® – principles by Tikoteekki)

1. Presence:

Present yourself. Be actively present and focus on your interlocutor, stop, and listen, and observe what they want to express. See them as individuals. Question your own prejudice, assumptions, and biases.

2. Communication:

Communicate appropriately. Accordingly, use i.e., spoken or sign language, pictures, or other alternative and augmentative communication (AAC). If needed, use additional body language, act as an example. Talk to the person themselves and not to their interpreter or assistant etc.

3. Modifications:

Modify your expression so that your interlocutor understands you. Be concrete and clear in your articulation. If possible, consider giving one task or instruction at a time. Accommodate your surroundings if needed regarding i.e., lighting, echoing, or physical space. Modify your tasks or exercises accordingly i.e., with body percussion, instruments with a good grip, picture notes, subtitles in videos, audio and text versions of information, or alternative picture descriptions. It is easier to consider accessibility related things in advance than to 'fix' the situation afterwards. Accessibility benefits everyone.

4. Time:

Wait and give your interlocutor enough time to answer and express themselves. Take breaks to balance the energy levels so that it is possible to pay attention and focus on the given tasks.

5. Answer:

React and response to their message and expression. Respect their physical space, possible assistive devices, ask before helping, encourage and give concrete positive feedback whenever possible and appropriate.

6. Verification:

Verify that you have understood each other.

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With everyone, for everyone: Theatre and (it is) Freedom

by
Natália Vieira

In the Universal Declaration of Human Rights (2005) it can be read that:

Everyone, as a member of society (...) may legitimately claim the enjoyment of the economic, social and cultural rights indispensable to him, through national effort and international cooperation, in accordance with the organization and resources of each country." (Article 22).

"Everyone has the right to take part freely in the cultural life of the community, to enjoy the arts and to participate in scientific advancement and its benefits. (...) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author." (Article 27).

I start from these principles because I consider that the expression "every person" is fundamental in this text, as well as the idea of "everyone" is fundamental in the way of working in participative creative processes, in which everyone should have a place. Everyone, with and without disabilities, everyone who has the will, everyone who needs to meet, everyone who wants to participate.

According to Hugo Cruz, participation is a process that implies sharing and expression of decisions, recognized by the social context, with implications in the life of citizens and communities. As a pillar of democracy, participation is constituted as a duty and fundamental right of citizenship and implies the distribution of responsibilities and commitments in decision-making processes relating to different issues, processes of negotiation and recognition of the other, and respect for the political and civic rights of citizens, regardless of their differences. (Cruz, 2021).

Participatory creative processes are constructors of individual and collective identity. These processes make it possible to recognize the individual as a unique being, with his own peculiar characteristics, but who moves in interaction with others who recognize and accept him, who share the same way of being in the world. It is in interaction that each one of us reflects the other, puts ourselves in his place. It is in this way that we create chances to work and understand the diversity, the differences and similarities between each individual, allowing the perception of self and self-knowledge (Courtney, 1990).

In theatre, we often start from situations in reality, so that we can develop another look at them and, in this way, multiply alternative visions of what reality can be. An artistic object mirrors, registers and amplifies reality, at a given moment, and leaves a trace in the future. To participate in creative processes is to contribute to questioning the world, making theatre, an experience that contributes to the personal growth of each one, also mobilizing families and the surrounding communities.

In the participatory creative processes, the possibility of participation, the promotion of social cohesion based on collective experience or the perspective of art as a trigger for cultural and social change are highlighted (Cruz, Bezelga, & Menezes, 2020).

In these ways, theatre emerges as a possibility for experimentation, creation and reflection for everyone, people with and without disabilities. The work processes, in theatre, require the mobilization of attention, memory, spatial and corporal perception, expressivity, imagination and creativity, respecting the different rhythms, needs and potentialities of each participant.

That each one may experience being another, being an animal, having wings, being a magical object, that each one may imagine places that do not yet exist, create situations in which solutions are found for daily or imaginary problems, create futures by resorting to ancestral memories. May each one feel free.

The idea that art, and more specifically theatre, promotes the consciousness of the self and the consciousness of the collective, this is a fact already some decades old. Augusto Boal stated that theatre should modify the spectator by making him aware of the world in which he lives and of the movement of this world. And he added that the theatre gives the spectator an awareness of reality, but it is up to the spectator to modify it (Boal, 1977).

The theatrical action must develop the capacity to question and be able to unite a community around common objectives and causes. In a broader sense, the cultural action should have as its principle the awareness and emancipation of individuals and communities, so that, as political beings, they can act in the public space, in the active life of their cities, in a differentiated and participatory way, also through the creation of aesthetic proposals. There is an undeniable approximation to a political act, by the active voice that cultural action provides to individuals, collectives, communities.

In the field of theatre, Augusto Boal (Boal, 1996) called thematic groups the communities of interest - groups formed by participants who, for some reason, or idea, some strong objective have come together. Although the theatre developed along Boal's lines is eminently political and social, it is not about performing concrete action to solve the social problems affecting each group, but rather, through the methodologies

used in theatre, to be better able to face these problems and to have an active voice in society (Ferreira, 2015). Not so that everyone is an artist, but so that everyone has an audible voice and is able to argue validly (Rodari, 1993).

The practices linked to the community depend on the nature of those who make and those who watch. The individual and collective experiences are raw material for the construction of artistic objects, with aesthetic options rooted in the culture of that community, and whose working process should, implicitly, take into account the emotions, memories, identity, development and personal learning of each element of the collective.

Márcia Pompeo Nogueira (Nogueira, 2007) organizes community theatre in three axes, of which we focus on "Theatre for communities", an axis with a significant influence from Augusto Boal. The creation process includes people from the community involved. Implicit in this process of creation are also the phases of investigation and reflection on questions of memory and identity of specific communities, contributing to the deepening of relations between the different segments of the community that can, through different theatre techniques, such as improvisation and theatrical play, better understand and accept their similarities and differences. The theatre will be, in this sense, not only a space of creation and representation, but also an assembly in which issues related to individuals and

the community are presented and discussed.

Thus, if we consider theatre by communities, where individuals come together specifically for the pleasure of making theatre, we can consider that these processes can provide mutual learning between different people, including people with and without disabilities, allowing reflections on life and daily life and enabling the transformation of the perception of disability in the community itself. Theatre allows everyone to show themselves to others, and also to the audience, in the way we imagine ourselves, with weaknesses and potentialities, but with something to say. In this way, even if slowly, we work towards deconstructing prejudices and stereotypes about people with disabilities.

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She has participated in research and artistic creation projects through CIED - ESELx (IPL - Lisboa).

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C2A in Laval is a day care center hosting around 20 adults with mental handicap. Multiple activities are proposed to them but artistic workshop hold a very special place in that structure. We like to propose collective, inclusive and artistic projects. One of those projects exists for a few years, it is our «magic butai». It is an object of our invention and manufacture. It looks like a classical puppet theatre frame but it has the particularity of using many other techniques : kamishibai, shadow play, puppets....

After crafting it, we started creating a show with its several decors. It is an African tale «The animals' tails» lasting 15min, played in the dark. The company is composed by 10 people (professionals and participants) : sound maker, reader, object handler, light responsible...

Originally, we wanted to imagine a way of filming stories in shadow puppets to show them in medical and social centers. We started by making a kind of cardboard castelet but as we worked on it and improved it, we ended up understanding that we had in our hands a very interesting tool with which we could make shows. We then launched all together on the manufacture of our "magic butai" out of wooden while reflecting on the topic of our future first show. We innovated in the techniques to improve the effects while using mainly recycled materials. It took us about 6 months to build the Kamishibai and its scenery and almost a year to teach the residents to manipulate it independently.

After two difficult years because of the sanitary crisis, we could start again to perform. We have the pleasure to play for children and their families in libraries, schools, recreation centers...

We also had the chance to play for a international meeting of structures like ours. We were invited by Carine Sergent, who was initiating that meeting, we played the show several times for people coming from all around Europe. It was a very strong experience for all of us.

Today we keep improving that show, particularly by looking for funds to improve our sound system and to provide the audience an ever more beautiful show.

In a few months we will start the creation of a new show that we hope as successful. Those projects are a great way to change how handicap is perceived, and to boost the self-esteem of the people we host through their amazing work.

ART IS A FORM OF EXPRESSION

This approach has allowed :

- to disprove a prejudice: the mentally handicapped person would be able to create in the plastic arts.
- to change the way the public looks at these new actors by valuing their artistic skills and by rebalancing social relationships in their favor.

It gives people with disabilities access to art and culture. It allows them to express a strong creative potential that almost always goes unnoticed by the general public and social professionals.

CULTURE: A UNIVERSAL RIGHT

The Universal Declaration of Human Rights proclaims a right to culture that is difficult to access in practice for people with disabilities

THE RICHNESS OF THEATRICAL CREATION

Theatrical creation meets a deep need and a real competence in some disabled people who know how to seize the theatrical convention with happiness: intensity and authenticity of emotions, fragility of a threatened existence, ability to create breaks in the play, inventiveness of dramaturgical forms, original constructions of a fictitious time and space. These actors, when trained in theater, innovate in depth and reveal a part of themselves where the handicap is no longer just a difficulty or a flaw, but a real strength and a real skill. Some learning, the memorization of emotions, the stable and reproducible construction of characters remain a slow and laborious process that the quality of the final result does not allow to detect.

A CONQUERED PUBLIC

Many of the audience members who attend a show, when they know the actors' disabilities, say: "I expected to see disabled people, and I watched a show. It was at the bows that I was disturbed. It challenged my view of disability...and normality!" When the audience arrives without knowing who the actors are, they don't realize anything.

Art is a form of expression

by
Atipyk Dream



03 “The Unknown Island” - The Play

In this chapter, various version of the play “The Unknown Island” by José Saramago are presented.

It reflects the different interpretations of the tale, made in the partnership countries.

Synonymous with cultural diversity and different artistic approaches to the same text, it reflects the richness contained in diversity.



Finland

First Act of:

"The Tale of The Unknown Island"

by
José Saramago

Once upon a time there was a king who had a big castle which had lots of towers and a big garden. There were also two particularly important doors in the castle: The first door was for citizens to donate favors and artifacts to the ruler. And at the second door, citizens had the opportunity to ask for things from the king.

The king spent most of his time at the door of services offered to him. Whenever the king hears someone knocking on the door of wishes of the citizens, he pretends not to hear the knock. People complained about what kind of a king he was when he didn't even bother to open the door. Some days the knocking was so loud that the neighbors began to convey that the noise of the knock was disturbing, then the king was forced to say to his servant: "Go see and see what they want. It seems like they won't stop knocking."

After that the first servant tells the king's order to the second servant. The second servant tells the order to the third. The third servant tells the order the fourth and so on until the message goes to the cleaner who has no one to give the order

The cleaner half-opens the door and asks: "What, do you want?" The citizen tells his request. He has to wait at the door as long as the wish has passed step by step into the king's ears. However, the King is quick in giving his response because he cannot

receive donations to him as long, he has not answered to the person at the door.

The king cares very little about his citizens. His answer is always no or yes and it depends on the king's mood. And it comes from the king through the chain of servants to the cleaner, who will give the answer.

One day things went differently.

The cleaner asks at the door: "What do you want?"

The man at the door demands: "I want to speak to the king."

The cleaner answers: "You know very well that he can't come. He is in such a hurry to receive gifts."

The man says: "Well, go and tell him I'm not leaving until he comes in and hears what I want."

The man goes to lie in front of the door so that the door cannot be closed. He even has a blanket with him to protect him from the cold. No one could go in or out. This became a huge problem because only one person at a time could express their wishes. As long as the man lay in front of the door, no one else could express his wish.

At first, it seemed that the situation was of great benefit to the king, for he did not have to receive requests. In the end, it was very harmful for him because the citizens noticed that the king did not anymore answer to request at all. The people began to revolt and did not donate as much goods to the king as before. In this situation, the king weighed the pros and cons and after three days came to the conclusion that he should go to the second door and meet this troublemaker and find out what he wants.

He goes to the door and says to the cleaner: "Open the door."

"Completely open or only a little?" asked the cleaner.

The king hesitated for a moment. He would not have wanted to breathe in the polluted street air, but in the end, he came to the conclusion that it was more advantageous for him to have the door fully opened.

Everyone was really surprised by the king's sudden arrival at the scene. Only the man at the door was not amazed because he had been sure that the king was interested in seeing a man who had been queuing for three days at the door and had dared to demand the meeting with the king.



Details of the performance

Characters:

- Young man who asks the king for a boat
- Cleaning lady
- Sailors
- Dream Fairy
- Trees

Settings:

- Screen with painted background of the sea
- Canvas, with painted animals (hidden behind a screen) connected to Makey Makey kit

Props:

- 2 triangular shawls for the dream dance and the sailor scene
- 2 candlesticks
- 2 candles
- matches
- screen with 2 painted canvases (sea, dream animals canvas)

Costumes:

- Cleaning lady - black top, white skirt with apron, white hair bandana, black shoes
- Men - black trousers, white shirt, captain's hat, black shoes
- Sailors - blue white striped shirt, black trousers, black shoes, sailor scarf and cap
- Wood - dark brown t-shirt, black trousers

Dramaturgical description of the scene

Act 1 - (3:15 min): Man and Woman meet
Music: Dustin O'Halloran - We move lightly

Man and Woman standing in the middle in front of a screen. The Woman is to the right of the audience, the Man is one step to the left of the audience. On the screen is the sea background. 2 candles on the ground to the right of the spectators, one of the triangular canvases hanging on the screen. 2 candlesticks on the ground, in front of the screen.

Man and Woman start walking towards the auditorium, slowly, with small steps, looking forward. Every 3 steps they look at each other with affection, then continue walking forward. When they arrive at the front of the stage, they face to each other, with arm's length between them. At chest height and chest width, they extend their hands, holding them towards each other, palms open, fingers closed, palms facing each other, almost touching, with minimal distance between palms. They look at each other. They first make a small circle with their hands to the left of the Male, their bodies stand still. Repeat on the right side. Man steps out to left, right foot stays in place, left hand extends to left, Woman follows the movement. Repeat to the right side. Man moves right palm towards Woman as if to push her away, right foot steps forward, left foot stays in place, body moves forward. Woman follows the movement, pulls her left hand back in front of man's hand, steps back with left foot. Now the Woman moves her right hand towards the man, she moves her right palm towards the man, who follows the motion, pulling her left palm back, stepping back with her left foot. Hands must not touch.

Again, they stand straight facing each other, hands chest-high in front of them, palms not touching. In this position, Woman

walks around Man in 8 steps to director's left. Man follows the rotation and their eyes meet throughout. When they return to the starting point, Male's director walks Female in a circle to his right in 8 steps and their eyes meet again, looking at each other. They then return to their original position.

They stand facing each other, hands outstretched at chest height, lean towards each other, hands touching, in a gesture that pushes them away from each other and they both take 3 steps back towards the edge of the stage. They leave their hands outstretched and make a wave motion with their hands with each step back. In this distance they wait a few beats and look at each other.

They walk towards each other, to the centre of the stage, their eyes meeting all the way. When they come face to face, the Man steps over the Woman and turns behind her. He puts both hands on her shoulders, embracing her. The Woman steps out of touch to the left, towards the audience, puts her left hand on the Man's left shoulder and walks around, her hand along the Man's shoulder, sliding over his back to his right shoulder. Then they face each other again, one, one and a half steps apart, their hands now by their bodies. Their feet in step position, one foot in front, the other behind. They turn towards the audience and turn their backs on each other. They look at each other again, and then turn away again. When they look again, Woman extends her right hand towards Man, Man touches it. Man's right palm touches Woman's right palm. Directors turn left 8 paces for a full circle in this stance. At the last step, they move slightly apart, hands still touching, Woman on the right, Man on the left, pushing each other's hands away, and Man walks to the left edge of the stage, Woman to the right edge. There they face each other, raise their hands and hold them in front of them, symbolizing a closed door. Man and Woman walk up and down on their sides, towards the front and back of the stage, while gesturing and mimicking their inertia, clumsiness

Hungary

Dramaturgy 'Dream' scene

*"The Tale
of The
Unknown
Island"*

by
José Saramago



and wandering thoughts (3-4 times). Woman sees the candles on the ground. She picks them up and looks towards the Man. Man notices the Woman and walks towards her. They meet in front of the screen, in the middle, at the starting point.

Man takes out a match from his pocket and lights one of the candles. Woman lits the other candle and gives it to him. Together they bend down and place the candles in the holders. Standing upright, they touch hands, look at each other, and Man to the left, Woman to the right, enter behind the screen.

Act 2 - Dream Dance (1:10 p)

Music: Ditta Rohmann, Szabolcs Szőke - In the Attic

Dream Fairy’s improvisational dance with the triangular shawl. She enters from behind the screen on the right, waving the shawl, and comes to the centre. Here she first spins the shawl in one position, in front of her, next to her, spinning it on her shoulders to the right and left, then continuing the dance by stepping left and right. He makes her swing it, turns around with it, and at the end of the music, goes out to the left, to the screen.

Act 3 - The beginning of the dream, animals on board (0:30p)

Music: sound of pets, farm

Canvas with animal sounds is spread out on the screen. (If you have a Makey Makey app, the Man can make animal sounds by touching the canvas.)

Man (already wearing captain’s hat and shawl on his shoulders) enters from left, from behind screen, looks around stage in wonder, admires the many animals that appear on the „ship”, walks slowly, going around the space. After about 15 seconds of walking, he stands in the middle of the stage, facing the audience, with both hands as if he is holding the steering wheel.

Act 4 - Sailors and rebellion (3:10p)

Music: Jeremy Soule - Unbroken Road

Two Sailors enter from the right and left from behind the screen, making a firm, sailor-like salute, walk up to the Man and stand on either side of him. They place their hands on the Man’s shoulders, looking at him with a firm look. Man returns the look, glancing at one and then the other. The Sailors untie the triangular bandana tied over the Man’s shoulders and, holding the two ends of the longer side in their hands, pull the bandana out at belly height, stepping away from the Man, left to right. The third end of the shawl hanging down the middle is lifted up by the Man and he

steps backwards with it, stretching the fabric. Thus stretching the triangular shawl, keeping the distance between them so that the shawl does not loosen, by the touch of the Man, they start to the right (to the left of themselves), and make a complete circle (all three holding the shawl with their left hands). When they return to the starting point, by the touch of the Man, they repeat the circle to the right, changing hands, this time holding the shawl with their right hands. When they come back, the two Sailors appeal for the shawl (the Sailor on the left takes it in his left hand, the one on the right keeps the shawl in his right hand), the Man holding the corner, lifting the shawl towards his head, walks straight under it to the rhythm of the music for 2-3 steps, then steps back to his place. He repeats this twice more.

When he returns to his place, the shawl is raised again, all three of them, and the sailor on the right, holding the shawl, walks under the raised shawl to the place of the sailor on the left, who steps forward to the right to take the place of the other sailor who has been left empty. That is, the two Sailors change places simultaneously under the raised position of the shawl. The Sailor thus placed on the left, as before, rushes back to his place under the raised sheet, while the other Sailor returns to his place on the outside. When all three are back in place, two Sailors on either edge, Man in the middle, at the apex of the triangle, the shawl is appealed to all three at once, and they enter towards each other under the parachute-like formation, as the fabric descends, they exit again towards the edges, stretching the shawl. They repeat this movement twice more.

Returning to the basic position, the two Sailors face toward the audience, holding the shawl at belly height, the Man starts to move forward in the middle, raising the shawl in front of him with both hands, so that it forms a taut sail. The Man comes forward until his body stretches the shawl out. Stopping, he lowers the cloth to belly height, the two Sailors approach him, and one of them hangs the shawl over his left shoulder.

During this time, the other Sailor is already imitating mopping motions. (Viewers right) The other Sailor is performing similar mopping motions on the other side of the stage. Man stands in the middle, first with his hands forming an awning, later peering left and right into a telescope. In the meantime, he also turns the steering wheel. When he raises the binoculars to his eyes, the two sailors move behind him, right and left, and try to look into the binoculars as well. The Man tries to prevent this by jumping sideways two to starboard and two to port.

Meanwhile he keeps looking at the landscape. The sailors behind him follow his sideways movement left and right. Tired of trying, the two Sailors come to the right edge of the stage,

not covering each other, stand diagonally behind each other and using their hands as visors, start spying the landscape, left to right. (Man meanwhile continues his telescopic search) After 8-10 right to left glances, the Sailor in front points forward, over the heads of the spectators, joy on his face, the other Sailor cheers up, they hug. „They found the island.”

They return to the Man, stand behind him, left, right, put their hands on his shoulders and with their free hands both point simultaneously towards the island they have discovered, asking the Man to put them out on the island (right forward, towards the audience) They point three times towards the island, each time they point they also make a thump. The Man shakes his head to indicate they are not going there.

They untie the shawl from the Man, and 1 step before, they stretch it. Man steps to the right, angrily removes the fabric from the right Sailor’s hand. Sailor grabs him by the shoulder and pushes him so that the Man, in a rotating motion, wraps the shawl around to the other Sailor (one end held by him, the other end by the Sailor on the left, to whom he spins). Six times the Man spins back and forth between the Sailors. Then the Sailor on the right takes the fabric out of his hand and grabs it. With the shawl outstretched, the Sailors leap to the right two at a time, then back to the left two at a time. The Man in the middle between the two of them, in the opposite direction, starts a double dive to the left. They move left to right six times. They stop, the two Sailors stretch the shawl and lower the shawl over the head of the Man in the middle with his head bowed. Repeat six times, at the last movement they raise the shawl to head height, behind him the Man collapses (crouches) The Sailor on the left throws the shawl to the Sailor on the right, the Sailor folds it, both salute the audience and march with military steps down to either side of the screen. With a decisive gesture, they also lift the animal-painted canvas from the screen and, hoisting it over the screen, take it with them, symbolizing that they are taking everything off the ship.

Act 5 - Despair and hope (0:40p)

Man alone at the center of the stage, squatting, lonely. Rises slowly, looks around, comes forward stage left, looks around slowly, runs diagonally across the stage, turns his head. He also comes forward to the right, he also looks around. He looks for the cleaning lady with his eyes. On the right side of the screen, the Woman appears like a dream, walking towards the Man. Man notices her, they reach out their hands to each other, touch, then She walks in front of him, walks

in a circle around the stage, keeping eye contact with him and She walks to the right edge of the screen and stays on stage. The Man stops at the front left of the stage, facing the audience, resting his head in the palm of his hand.

Act 6 - Rain (0:30p)

Rain sounds

Woman at right edge of screen, Man at stage left, standing at front, head bowed. At the sound of rain, 2 Trees appear on stage. They move to the centre from behind the screen and crouch down. Slowly bending to the right and left, snaking up and up, like growing trees, and when they stand up, they stretch out, arms outstretched above their heads, fingers spread. They bend to the right and left, as if blown by the wind, and then stop at the end of the music.

Act 7 - The dream ends (0:50p)

Music:Ditta Rohmann, Szabolcs Szőke - Ucello defunto

All still in the scene, Woman, Man, Trees. They stand in their places. From behind the screen on the right, the Dream Fairy appears with the shawl. She walks around everyone, first stroking the Trees with the shawl (they lower their arms), then the Woman and finally the Man, swinging the shawl around them, stopping in the middle, making a few more dance movements with the shawl, turning it right and left towards their shoulders, then, when the music ends, she moves offstage to the right behind the screen.

The Trees lower their arms and stand still. Man raises his head, signifying that he has awakened from sleep, turns back to stage right, faces Woman. Man moves towards the inside of the stage, goes around the tree on the left from the left, and comes diagonally from behind the tree to the front of the stage, Woman comes forward from the right, past the tree on the right. They meet in the middle. They embrace.

Act 8 - Applause (0:25p)

Man and Woman in the middle facing the audience, holding hands, Woman on the right, Man on the left. In a V formation behind them, holding shoulders, are the 2 Sailors and the Dream Fairy. Man begins the movement, swaying left and right with a straight torso, only lifting his feet off the ground. The others follow his movement. After six or seven rocking movements, the group stops and bows to the audience.

Screenplay of the work done with the learners
of "Casa Sebastiano" in Coredò, Trento – Italy.

CHARACTERS:

The Bold Young Man: David

The King: Gabriel

The Butler: Claudius

The King's Servant: Giuliana

The Old Port Keeper: Claudius

INSTRUMENTS USED:

- Makey Makey (boats and sea waves)

- For the castle walls: painted cardboard

- For the sea: transparent nylon cloth

- For the boats: Molded with colored play dough

SCRIPT LICENSES

We all read "The Tale of Unknown Island." With the children, we asked each other what part of the story we wished to enact, and in the end we opted for the young man's meeting with the king and the young man's arrival at the harbor.

Our story is the result of some improvisations, and certain characters underwent transformations. For example, instead of the king's advisors in our story we have the butler.

THE BOY, THE KING AND THE BOAT

One sunny morning, in a forest that could not be larger, a bold young man made his appearance. That young man was walking through the forest in search of something. In his mind that "something" must have been clearly visible, but in that huge forest of that "something" there was no shadow. We know for a fact that what the bold young man was so persistently looking for was a castle, and to be precise, he was looking for the King's castle itself.

The young man looked to the right. But nothing. He looked to the left. Nothing. He looked up. Nothing. He looked down. There! Maybe... Damn, that was too big a rock! Nothing. He walked and walked until he reached the edge of the forest and it was there that he saw it: the King's great castle.

The bold young man with enthusiasm passed the gardens and walked to the right door, called: "Great Door of Demands," inhaled deeply to gather courage and knocked. He waited. He knocked again. No one came to open it.

The young man then, who through anger and impatience no longer felt bold, decided to walk among the royal gardens and try again later. As he walked, he wondered, "But how is it possible that in such a castle no one comes to open the door? How is it possible? I'm going to come back and give them a piece of my mind!"

With that said, the young man returned to the Great Door of Requirement and knocked again. This time someone opened for him. It was the king's butler.

Italy
Loosely
based
on:

*"The Tale
of The
Unknown
Island"*

by
José Saramago

MAJOR: Who are you?

YOUNG MAN: I am the Bold Young Man.

MAJOR: And what do you want?

YOUNGMAN: I want to speak to the king.

MAYOR: Ah. You want to speak to the King. Do you know that the Sovereign is very busy?

YOUNGMAN: I know, but my matter is of utmost importance.

MAJOR: What is it about?

YOUNG: I have to ask the King for one of his boats.

MAYOR: Ah. Why is that?

YOUNG: I will only tell him that.

MAYOR: Very well. I will go and tell the King what you have told me and see if he will receive you. In the meantime, I will have you seated here in the antechamber. Come, don't be shy. May I bring you something to drink while you wait?

YOUNG MAN: Some water.

MAYOR: We don't have any water. There's only peach tea.

YOUNGER: All right.

MAYOR: With or without sugar?

YOUNGER: With.

MAYOR: I'm sorry, we only have peach tea without sugar. Here you go.

The bold young man was left there, alone in the antechamber with his bitter bitter tea, waiting until he could be received. But when the butler returned, bad news brought him.

MAJOR: I have reported to the king what you have told me. He does not want to receive you.

YOUNG: Ah. What about the boat?

MAYOR: He said to tell you, “No way.” Anyway, the King seemed to me to be in a really bad mood this morning. Why don't you try to come back later? Maybe by changing his mood, he'll change his mind too!

YOUNGER: All right.

The young man thanked the butler and headed back to the gardens where he vented all his anger and impatience at not even being received.

YOUNG MAN: BUT HOW IS IT POSSIBLE THAT THE KING DOES NOT WANT TO RECEIVE ME, HOW IS IT POSSIBLE THAT THE KING DOES NOT WANT TO GIVE ME ONE OF HIS BOATS FOR MY MISSION? I'M GOING TO GO BACK AND SING TO HIM NOW!

The young man ran back to the castle and knocked loudly on the Great Door of Requests. The butler was ready to open.

MAJOR: Ah. It's you. Again.

YOUNG MAN: Yes.

MAJOR: What do you want?

YOUNG: To speak to the king.

MAYOR: Oh, yeah. The boat thing, right?

YOUNG: Yes.

MAYOR: I'll go and see if he's changed his mood. Why don't you take a seat in the anteroom? Would you like some tea?

YOUNGER: The unsweetened one?

MAYOR: Just that one.

YOUNGER: Then no.

MAYOR: Very well. I'll be right back.

The Butler headed back to the throne room and found the old

King there tired and sullen. He sighed, advanced toward him, made a great bow and began to speak to him.

MAJOR: Sire, forgive my intrusion into your moment of contemplation.

KING: What do you want?

MAJOR: The thing is Sire, that the boy I told you about this morning has returned.

KING: The fool who wants one of my boats?

MAJOR: That's the very one Sire.

KING: And you kick him out! I don't want to know about it.

MAYOR: Sire, the boy comes from afar and asks for an audience. He threatens to reappear every day several times a day if you do not agree to receive him.

KING: Ah. It's like that huh? A tough guy huh? All right, get him through. But make it quick!

MAJOR: Yes, sir, right away, sir!

The Butler immediately went to fetch the Young Man in the antechamber and escorted him to the throne room before the old ruler. The bold young man made a deep bow and waited for the king's permission to rise.

KING: And that would be a bow? Deeper! Even deeper, deeper! There, that's perfect. Well young man, what brings you before me?

YOUNGER: Sire, I have come to ask you for one of your boats.

KING: Yes, they told me. For what reason do you want one of my boats?

YOUNG: To visit the Unknown Island.

KING: There are no more unknown islands in my kingdom.

YOUNG: I have proof that there are also kangaroos on this

island.

KING: Kangaroos you say? And how do you know there are kangaroos if the Island is Unknown?

YOUNG: In unknown islands there are always kangaroos.

KING: Ah. I had no idea. In fact, I'd like to have three or four kangaroos in my backyard. What kind of boat do you need? Small, medium or large?

YOUNG: One that I can sail with ease.

KING: All right, boy. I don't know how but you've convinced me. I'll grant you permission to take one of my boats parked at the City Harbor to visit Unknown Island and bring me at least three kangaroos. Butler.

MAJOR: Yes, my lord?

KING: Bring me the parchment of permits so I can sign it and give it to the boy.

MAJOR: I have no idea where the scrolls of permission are. You must ask your servant, she will know which drawer they are in!

KING: Very well. SERVANT.

SERVANT: Here I am, Sire.

KING: Did you hear that? Bring me the parchment of permits, I have a boat concession permit to sign!

SERVITRICE: Right away, Sire!

The King's Servant went briskly to find the parchment of permissions, and in no time she was back before the king with the parchment, a goose feather, and some ink. The king was very pleased.

KING: Very well. You are the best servant in the castle. Here's your permission, boy. Now go, discover this island and bring my kangaroos here!

YOUNG: Thank you, sire. Goodbye.

With a great bow of gratitude, the buoyant Younger walked out of the room (escorted by the good Butler) and without wasting time headed for the harbor. He walked so fast that he did not notice that, silently, someone was following him. Suddenly, however, the mysterious figure let out a sneeze, and the bold young man, hearing that loud sound, turned sharply.

YOUNGER: Who are you?

SERVANT: But how? Don't you recognize me? I am the king's servant!

YOUNGER: Ah. It is you. Why are you following me?

SERVANT: I've heard your request to the king and I've decided that I, too, want to set off in a boat and find the Unknown Island.

YOUNGER: Hey. That's my idea!

SERVANT: I certainly don't want to steal it from you. I just want to accompany you and, if I can, I want to help you. You need a crew, right?

YOUNG: Actually I could use a crew.

SERVANT: Here. I'm the first sailor. What are we waiting for? Let's go to the harbor to choose our boat!

Without further ado, the two walked until they reached the harbor. They knew they had to look for the keeper of the ships, the only one with the power to deliver one of the king's ships to him. They searched and searched until they found him, the very old keeper, in an old wicker chair, snoring deeply. The bold young man cleared his throat and tried to talk to him.

YOUNG MAN: Um Um. Sir?

The Old Caretaker snores loudly.

SERVANT: This one won't wake up. What shall we do?

YOUNGER: Let's try clapping loudly.

The two of them clap their hands loudly. The old man is snoring louder.

SERVANT: Let's try doing the Indian's howl!

The two do the Indian's scream. The old man snores loudly.

YOUNGER: This is where we need to get tough. Let's try tickling him!

The two tickle the old man, and the old man wakes up with a start.

PORT KEEPER: WHO DARES DISTURB THE SLEEP OF A POOR OLD MAN?

YOUNG MAN: You must excuse us. We are two travelers who have come straight from the royal castle with a parchment of permits signed by him instructing you to hand over one of his boats.

The king's servant hands the old janitor the parchment of permits. The old man reads it carefully.

PORT GUARDIAN: Very well, everything looks fine, I recognize the royal signature. And tell me: Which boat do you want? The king owns so many.

YOUNGER: An easy one to carry!

CUSTODE OF THE PORT: Very good. Follow me.

The keeper led the two to a part of the harbor where three boats were moored. Then he said:

PORT KEEPER: These are the king's three boats that are the easiest to carry and also the most weatherproof. I have a big one, a medium-sized one and a small one. Which one do you choose?

SERVITRICE: The big one is very nice but there are only two of us. We would risk getting lost and then there would be too much to clean!

YOUNGER: The small ship is so pretty but it barely fits one person!

The two exchanged a look of understanding and together they sentenced:

LET'S CHOOSE MEDIUM!

PORT CUSTODIAN: Are you sure about your choice?

YOUNGER and SERVANT: We are sure!

CUSTODIAN OF THE PORT: Very well. Let the boat take shape!

Together, all the actors build the boat and leave the stage.

END



Portugal

Screenplay of the 1st Part of the Play

"The Tale of The Unknown Island"

by
José Saramago

1- Audience entrance as if they were members of the people in line at the petition door, the king waits for them at the entrance of the theater and orders the "palace" staff (Actors of the community) to seat them, at the same time the sound of knocking is heard, which is repeated... the king shows his displeasure for this sound. (On the theater door is written "Porta dos Obséquios")

2- The sound of knocking is repeated, insistently. When almost all the audience is seated, the King goes on stage, pulls away the curtain which opens. (Slide with several doors)

3- The sound of knocking on the door continues, the King is very annoyed with this sound, he walks from one side to the other... he stops listening, he thinks about what to do...

4- He leaves the stage, the stage darkens (Black Out), the sound of knocking on the door remains, for a few moments, stops and then starts again, for a little while.

5- (Light all over the stage, as if it were afternoon) A servant enters with a chair, wipes it with a giant duster.

6- The King enters (from the left), sits down and calls the secretary

7- King - You will know what he who knocks so insistently wants! (Imperative) (Exits the scene)

8- First Secretary (walks around the stage) - Me? But why me?... I am the first secretary!... I will send the second secretary! (Exits stage left)

9- Second Secretary - (Enter from the left and cross the stage) - Me?...But why me? I'll ask the third secretary! (Exits stage right)

10-Third Secretary - (Enters from the right and crosses the stage in an outburst) - I'll ask the fourth secretary!

11- (This scene is repeated five times, each with different and hurried ways of walking) (The sound of knocking always remains)

12- (The last one to arrive stops, thinks with his buttons and says to the audience) - I'll send the cleaning woman there !!!!

13- Black out slowly, as if the day would end

14- Spot light, as if dawn was beginning to break

15- Man is off stage left

16- Man knocks on the door (Mime)(Mackey Mackey ?)

17- Cleaning woman enters carrying a broom

18- Cleaning woman with one hand opens the door, leaving only a crack (Mimic)

19- Woman cleaning (Through the crack of the door) - What do you want?

20. Man - I want to talk to the King!

21 - Cleaning Woman - You know the King can't come here!

22- Man - Well, tell him I'm not leaving here until I talk to him!

(Game with the cleaning lady)

23- Cleaning woman closes the door

24- Cleaning woman sweeping (From the left)

25- Ninth secretary enters (From right)

26- Woman of Cleaning - The suppliant demands to speak with the King!

27- Ninth Secretary - Ouch...Ouch...Ouch...What audacity!

28- Ninth Secretary hurries to leave the stage, just before he gets there, another secretary enters, they bump into each other, they pamper a conversation (Role Play)

29- Secretary crosses the stage to go to secretary gold...This scene repeats, as the first time, until the first secretary

30- King enters and meets the first secretary

31- First secretary - Your Excellency, I have news from the supplicant at the door

32- King - Then speak up!

33- First Secretary - The suppliant, he pleads shamelessly to speak to your excellency!

34- King - This is very irregular... it has never happened... what to do?

a) Actors enter (Community)(Choreography) As if they were the King's thoughts and repeat what he says

b) Huge problem

c) What to do

35- Man seated (Spot Light, that goes enlarging the stage)

36- Cleaning Woman and King enter. Woman holding the door and right behind the King (Behind the King's entourage,) Woman puts the door near the Man (Entourage stops behind the door paying attention to the conversation)

37. King - Open the door!

38 - Cleaning Woman - All of it... or just a little bit?

39- Séquito at the same time - All or just a little bit? ...All or just a little bit?

40- King - (Ending these repetitions) All at once!!!! All at once!!!!

41- Cleaning Lady opens the door wide

42- Cockpit (Shudders in astonishment)
AAAAAAHHHHHHHHH...!

43- King (Bad mood) - What do you want? Why didn't you say what you wanted in the first place?

44 - Convoy looks at each other and listens with full attention.

45- Man - Give me a boat!

46- The king is disconcerted and staggers backwards, the cleaning woman reaches a chair for him before he falls to the floor

47- The whole entourage also sits on a bench

48- The King stretches out his legs... he shrinks them, he tries to get comfortable because the chair is too small, the whole entourage tries to get comfortable on the benches too.

49 - King - And why do you want a boat? (At once, the retinue stretches forward to hear the answer)

50-Man - To go in search of the unknown island!

51- King - There are no more unknown islands! (The entourage accompanies the whole conversation with body postures)

52- Man - Who told you, O King, that there are no more unknown islands? (The audience accompanies the whole conversation with body postures)

53- King - They are all on the maps !!!! (The audience accompanies the entire conversation with body postures)

54- Man - Only the known islands are on the maps! (The audience accompanies the entire conversation with body postures)

55- King - Who did you hear about that island? (The audience accompanies the entire conversation with body postures)

56- Man - Nobody!!! (The entourage accompanies the whole conversation with body postures)

57- King - In that case, why do you say it exists? (The audience accompanies the entire conversation with body postures)

58- Man - Because it is impossible that an unknown island doesn't exist! (The audience accompanies the entire conversation with body postures)

59- King - And you came here to ask me for a boat? Who are you to ask me for one? (At the same time, the audience assumes other positions on stage)

60 - Man - And who are you not to give it to me? (The audience accompanies the whole conversation with body postures)

61- King - I am the king of this kingdom and the boats are all mine! (The entourage accompanies the entire conversation with body postures)

62- Man - You belong more to the boats than they do to you! (The audience accompanies the whole conversation with body postures)

63- King - What do you mean by that? (The audience repeats the question...)

64- Man - That you are nothing without them... but they sail without you! I don't ask you for sailors... or anything else... I only ask you for a boat! (The audience accompanies the whole conversation with body postures)

65- King - And that unknown island, if you find it, will be for me! (The audience accompanies the whole conversation with body postures)

66- Man - You are only interested in the known islands! (The audience accompanies the whole conversation with body postures)

67- King - I'm also interested in the unknown ones... when they cease to be! If it's not mine, I won't give you the boat!

68- Convoy gets up and all in one: Give him the boat... give him the boat!

69- King (gets up, raises his right hand) - I'll give you a boat... but you'll have to find the crew!

70 - Convoy applauds the King's decision

71- Everyone withdraws behind the King






04 Process Drama

What is
process drama
and
why did we choose
this method?





What is Process Drama and why did we choose this method?

by
Heini Rasanen, Siiri Ervasti

Process drama is a method of teaching and learning drama where both the students and teacher are working in and out of role.

It is entirely focused on the internal audience, the participants themselves. In process drama, the story is experienced by the group through storytelling, acting, discussion, games, visual arts, music and any other techniques.

The InDifferent Journey project used Jose Saramago's novel *The Story of the Unknown Island* as a base story. Each country chose a part of the story they worked with, and created a workshop around it. Process drama helped us bind the story into the workshops, and also bind all the workshops together.

In the process drama workshops, participants could see different points of views by taking on different roles, and also building the world of the story together through movement and music. "Process drama is not about creating a 'product', i.e. it doesn't have the end result of a play or a performance-" (source: Artsonthemove.co.uk) Even though some of the participating countries also made a performance of their part, the main focus was on the process.

Process Drama References used in the project

You can find a lot more information on process drama from (for example) these following sources:

Websites:

[WWW · Arts on the Move](#)

[WWW · Kennedy Center](#)

Books:

[Mapping Drama](#), Owens, A. & Barber, K

Finland

Act One Kings Castle

*Process
Drama*
by
Heini Räsänen
and
Siiri Ervasti
from
Theatre Museum

	PART OF THE STORY / NARRATIVE	TECHNIQUE /METHOD	GROUP	GOAL OF WORK
1.	Once upon a time there was a castle. It was surrounded by a huge garden and in the garden there lived a lot of little bunnies.	Bunny, bunny - Warming up game	All together in a circle	Contact to each other, warming up
2.	The castle was very big, with many towers and strong walls. The castle had two doors: A door for favors and a door for gifts. There was also a king and his servants.	Building pictures, making a castle - Improv technique	All together	Creating the world of the story together using imagination
3.	What else was there in the castle? What was inside?	Yes, and... - Improv technique	in pairs	Story telling through improv, imagination, groups own ideas take part in story
4.	The king loved sitting by the door of gifts, where he received objects and goods from his peasants.	Gifts - Improv technique	in pairs	Imagination, positive interaction, story telling
5.	What kind of character was the king? How about his many secretaries? How was the cleaning lady?	What body part leads? - Acting exercise	All together walking in space	Getting into character, character building and acting

	PART OF THE STORY / NARRATIVE	TECHNIQUE /METHOD	GROUP	GOAL OF WORK
6.	Some days there was a knock on the door of favors. The door of favors was not the king's favorite door, and he didn't want to go open it, because then he couldn't stay by the door of gifts.	Emotion square - Acting exercise	Small groups	Character work, acting emotions
7.	So the king sent his first secretary to open the door, and the first secretary sent the second secretary. And they sent another secretary, and so on, and so on.	Clapping circle - Warming up game	All together in a circle	Sending signals, listening, connecting, reacting
8.	Sometimes the king's message changed on the way from the door to the king.	Broken telephone / Movement goes on	All together in a circle	Sending signals, listening, connecting, reacting
9.	Then came a day when a man came by the door of favors and demanded to speak to the king. He refused to leave until the king would come to speak with him in person.	Makey makey	Small groups	Acting and storytelling
10.	Finally the king agreed to come talk with the man.			



Hungary

From Evening Farewell to the Dream Scene

Process Drama

by
Dorina Czifra and Sandor Zetenyi
from
MSMME

In process drama, the group experiences the tale via story telling, acting, discussions and various games. Participants alternate between playing a role and being themselves during the process; they can see different points of view by playing different roles, and the tale's topics are addressed as they progress through the story together.

	SCENE FROM THE STORY	TECHNIQUE /METHOD	GROUP	GOAL OF WORK
1.	The young man and the cleaning lady spent the first night on the boat. They said good night to each other and lit their candles.	1. 'Mirrors' Movement exercise	Play it in pairs	Movement coordination, body awareness, development of movement imitation. Improving listening abilities and cooperation.
2.		2. 'Move together' Movement exercise	First play it in pairs, then in groups of 3-4 people	Development of coordination and concentration.
3.	The young man dreaming of controlling his ship's wheel, cutting a path through the sea waves.	3. 'Wave movement' Movement exercise Alternative to 'Movement snake' exercise. Facilitator asks players to imagine how waves are moving. Players form a long line and imitating water flows with their bodies. The first person standing in the line starts to move, that will be copied by the rest of the group. Allow all players to take the lead.	All together in line	Enhance body language and body consciousness
4.		4. 'Waves breathing exercise' Meditating exercise	All together in circle	Breathing and relaxing exercise
5.	In the young man's dream there were various animals wandering on the deck.	5. 'Sculptor and statue' Movement exercise	In pairs	Enhance body language, body consciousness and creativity, cooperation in pairs.
6.	The crew, both men and women, do their chores on board, using different equipment.	'What is it for you?' Improvisational exercise with objects	In small teams	Developing creativity and imagination.

	SCENE FROM THE STORY	TECHNIQUE /METHOD	GROUP	GOAL OF WORK
7.	Still in his dream, he is looking for the cleaning lady, but cannot see her. He wonders if she is only interested in the unknown island and not in him, and if his love will go unrequited.	7. 'Hypnosis' Players form pairs. Player "A" gives instructions to player "B" by eye contact: he/she takes control over the distance between them, indicates directions, and even gives small tasks to do. After a couple of minutes, change roles and then discuss how it	In pairs	Distance exercise, eye contact game, building trust, practice non-verbal communication.
8.	The sky clouded over the ship and it began to rain, and, having rained, plants began to sprout from the rows of sacks filled with earth lined up along the bulwarks.	8. 'Rain in the forest' Rhythm game, body percussion	All together in circle	Tuning to each other, rhythm development.
9.	Then one of the sailors at the wheel saw land in the distance and the caravel turned its prow toward land, entered the port and drew alongside the quay.	9. 'The island' Place sheets of paper around the playing area. Put out one less sheet than the number of players. Explain to the group that they are going for a swim in the ocean, and the papers are tiny islands. The only problem is that sometimes there are sharks in the ocean! Whenever you shout "Sharks!" Each player must step onto the closest island. As they do this, remove one (or more) sheet(s) and repeat the process. End the game when the whole group has successfully placed themselves on the remaining pieces of newspaper.	All group	Collaboration, team building, enhance group cohesion.
10.	In the final part of his dream, the crew is leaving behind the boat and the young man himself and taking all the plants and animals with them to the island.	10. Makey-Makey and paper-made shadow puppets Music and visual art exercise	All group	Enhance abstract thinking, improvisation, creating sounds, and visual skills.

Italy

The Young Man, the King's Servant and the Boat

*Process
Drama
by
Alicia Canovi
from
AIDA*

	PART OF STORY	TECHNIQUE /METHOD	GROUP	GOAL OF WORK
1.	The king gives a boat to the young man	Improvisation: the king tries to make the young man choose the smallest of his boats but fails	The king is sitting on the throne and the young man on his knees	Create our own version of history
2.	The young man goes to look for the boat.	Physical improvisation: the young man wanders in space looking for the port: he does not find it.	Young man	Awareness of space, imagining what is not there
3.	The young man realises he is being followed by the king's servant. the two fall in love and search for the boat	Game: i feel like I'm being followed, i stop, look. there's no one there. i don't realise she's behind me. meeting, falling in love, the two look for the boat	Young and servant of the king	The improvisational ideas of the two actors complement the story
4.	The boat is built. with our bodies we create the main mast, the stern, the bow and the wooden mermaid. the sails are hoisted. everything is ready to go	One after the other, the actors form the various parts of the boat. once assembled, the sounds of the sea begin: the crashing waves, the seagulls, the captain's shouts, we are finally on the open sea!	The whole group builds the boat with their bodies	Create with our bodies the setting of our story and with our voices the soundtrack of the sea
5.	The two lovers are brave but do not know how to sail. they set off but as soon as the storm arrives the boat rocks so much that it capsizes. here is the shipwreck	As a single entity the boat moves and begins to sail. First the sky is clear, then slowly the storm begins, everything rocks dangerously until it breaks. the ship sinks.	The whole group became the boat	Improvisation with the body: the set is alive and moving



Turkey

Act two:
Kings Castle
continued...

Process
Drama
by
Luckman Onen
and
Pinar Ghelan
from
SAREM

	PART OF STORY	TECHNIQUE/METHOD	GROUP	GOAL OF WORK
1.	Telling about a man with his favour from the King believing to find and the unknown Island.	Story telling by narrator: A man went to knock on the kings door and said " Give me a boat" The kings house had many doors but this was the door for petitions. The man waited by the door trying to talk to the king and said that he is not leaving until he talks to the king. He laid himself across the threshold, covering himself with a blanket against the cold.	All together in a circle	Setting up the story and base for drama work
2.	As long as there was someone waiting for a response at the door, no one else could approach and make known their needs or ambitions.	Broken Telephone- Game Mirror Technique	All together in a circle	Warming up for drama work and each other in group and how messages change when it passes through many people.
3.	When people realized the amount of time it took to get a reply, the ensuing public protests would increase social unrest	Role Play King... Improv	In pairs	Story telling through improv, imagination, groups own ideas take part in story.
4.	At the door with the King and the Man.	Story telling by narrator: As a result of weighing up the pros and cons, after 3 days, the king went , in person to the door for favours to find out what he wanted. "Open the door" said the King to the cleaning woman. Wide open or just a little bit said the cleaning woman. The king thought it would look unworthy of his majestic self to speak to one of his subjects through a crack in the door as if he were afraid of him especially with someone else like the cleaning woman who would immediately go and tell all. " Wide open" he ordered. The man got up from the step by the door, folded his blanket and waited. The unexpected arrival of the king provoked an enormous surprise amongs everyone. People living on the other side of the Street were leaning out the windows. The king fired of three questions to the man. 1st what do you want ? 2. Why didn't you say what you wanted at first. 3 Do you imagine I have nothing better to do?	In a circle	Telling about the King who had no choice but to talk to the man for bureaucratic reasons.
5.	At the Door with King, the man and the cleaning woman	Improv Technique	In pairs and all together	Going into character, telling the story by acting.

	PART OF STORY	TECHNIQUE/METHOD	GROUP	GOAL OF WORK
1.	At the Door with the king, the man and the cleaning woman.	Story telling by the narrator: The man only answered the first question and that was Give me a boat. The king was so taken back aback that the cleaning woman hurriedly offered him the chair with the seat that she herself used to sit on when she had some needlework to do. As well as cleaning she has also responsible for minor sewing chores in the palace. The king feeling somewhat awkward for the chair was much lower than his throne, he was trying to find the best way to arrange his legs. The man who wanted the boat patiently waited for the next question. And may one know why you want this boat fort he king finally managed to install himself with comfort to the chair. To go in search of the unknown Island replied the man. What unknown island suppressing his laughter. The unknown island said the man. Nonsense, there are no more unknown islands. Who told you sir that there are no unknown islands they are all on maps said the man. only the known islands are on maps.	All together in a circle	Telling about how ambitious the man is about finding the unknown island.
2.	Kings Character	Acting with chairs and different emotions	All individually	Trying out different emotions
3.	The man and the Kings Talk	The Hitchhiker- game	All individually	Trying out different emotions
4.	The man the king and people from across the Street.	Story telling by the narrator: What is this unknown island you want to in search of the king asked. If I could tell you that it wouldn't be unknown said the man. Have you heard someone talking about it asked the king more serious now. No , no one said the man, in that case why do you insist that it exists? You came to ask me a boat ? yes I came to ask you a boat. Who are you that I should give a boat and who are you to refuse me I am the king and all the boats in the kingdom belong to me. The crowd had the desire to get rid of him so they decided to all shout Give him the boat give him the boat. The king raised his right hand to command silence . I will give you the boat but find your own crew said the king. Thank you my lord said the man.		Continuing the story
5.	At the door	The strange Neighbour- Game	In a circle	Improvisation improvement

05

Makey- Makey

The
Fantasy
World
of
Makey Makey



Makey Makey Introduction

by
António Gonçalves

WHAT IS MAKEY MAKEY?

As described on the website <https://makeymakey.com>

Makey Makey is an invention kit for the 21st century. We believe that everyone is creative, inventive, and imaginative and that everyone can create a future that changes the world. At Makey Makey, we have dedicated our lives to making easy-to-use invention kits that ignite curiosity, challenge problem-solving ability, and foster creativity.

With Makey Makey everyday objects are transformed into touchpads empowering students to interact with computers as creative tools. The computer becomes an extension of their creativity, fostering imaginative play and discovery. Screen time, so often the bane of parents and teachers, becomes play, discovery, and invention time.

"Makey Makey" is a play on words - students having the ability to Make their own Keyboards ("Ma-Key"). The mundane and boring keyboard is replaced by any object that conducts electricity - pie pans, Play-Doh, bananas, and even potted plants - the list goes on! When students create their own method of interfacing with the computer, barriers to learning and creating give way to a world of exploration that is on their terms. Whether they are coding on Scratch, playing Pacman or jamming with music software, interactive and genuine learning takes place because students are guided by their interests and passion.

Makey Makey is part of a creative and technological downshift in which very smart electronics are simplified to make the world manipulable by ordinary people in ways previously available only to developers. The heart of Makey Makey is its circuit board that connects to a computer via a USB cable. Building circuits that can be used like a joystick or a keyboard key allows users with no coding experience to use Makey Makey to learn, experiment, and invent.

The Makey Makey is used by K12 educators in all 50 states and throughout the world (over 30 countries!) to teach Engineering, Design Thinking, and Making. Teachers in virtually every subject area have successfully used the Makey Makey to enhance and deepen the learning experience in their classroom. Many of these same teachers are part of a world-wide network of inspired educators sharing their teaching strategies in the moderated Makey Makey educator's forum.

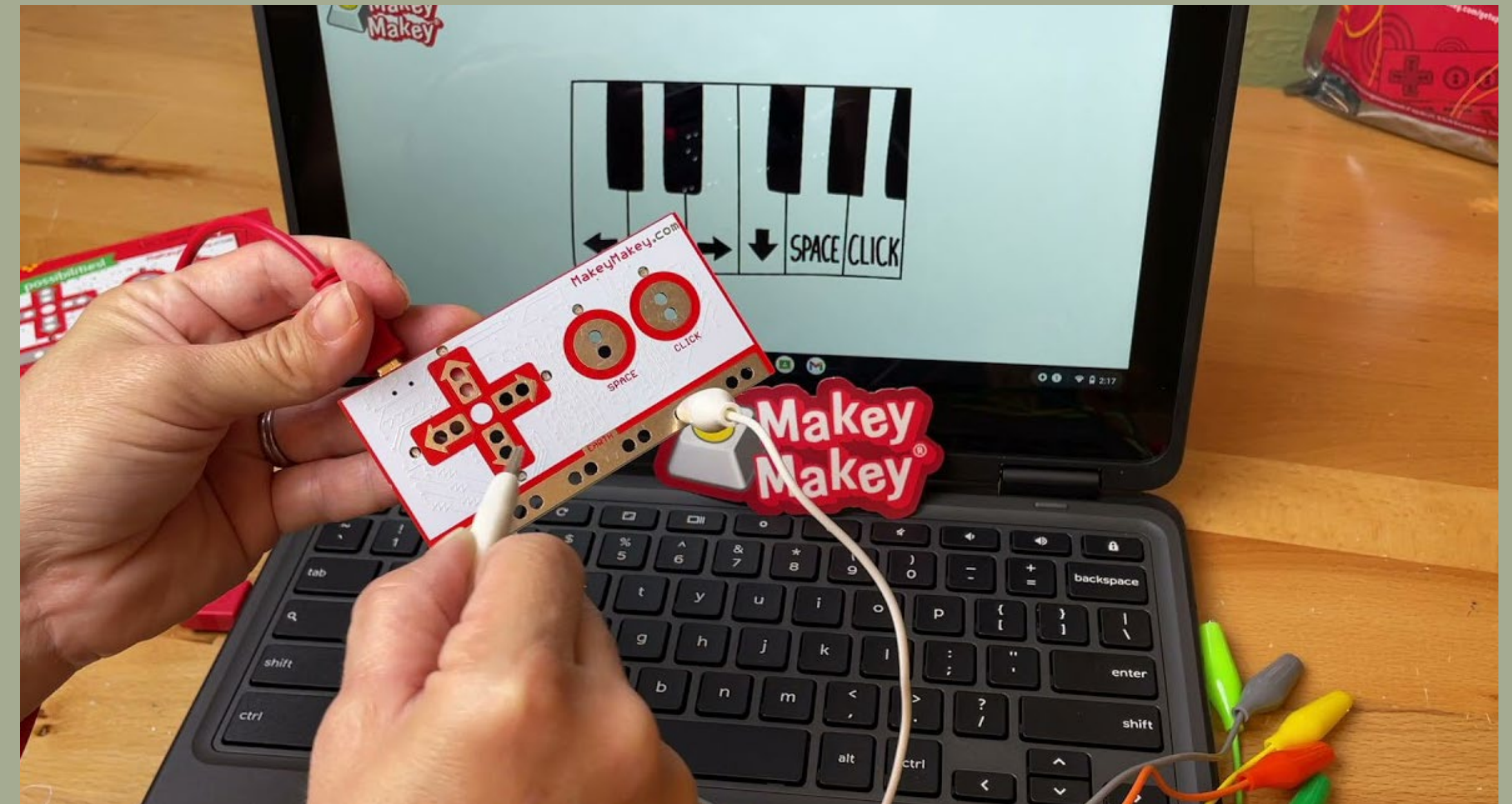


Image from the Makey Makey website illustrating how simple and user-friendly it is.

WWW · [Makey Makey Educator's Guide](#)

WWW · [Makey Makey.com](#)

WWW · [Plug and Play](#)

WWW · [An Invention Kit for Everyone](#)

WWW · [Makers Making Change](#)

WWW · [Sound Plant](#)

WWW · [Scratch](#)



WHY DO WE USE MAKEY MAKEY?

The use of Makey Makey in the arts

Makey Makey is simple to use, intuitive and easy to use. It's easy accessibility to computer programs makes it versatile.

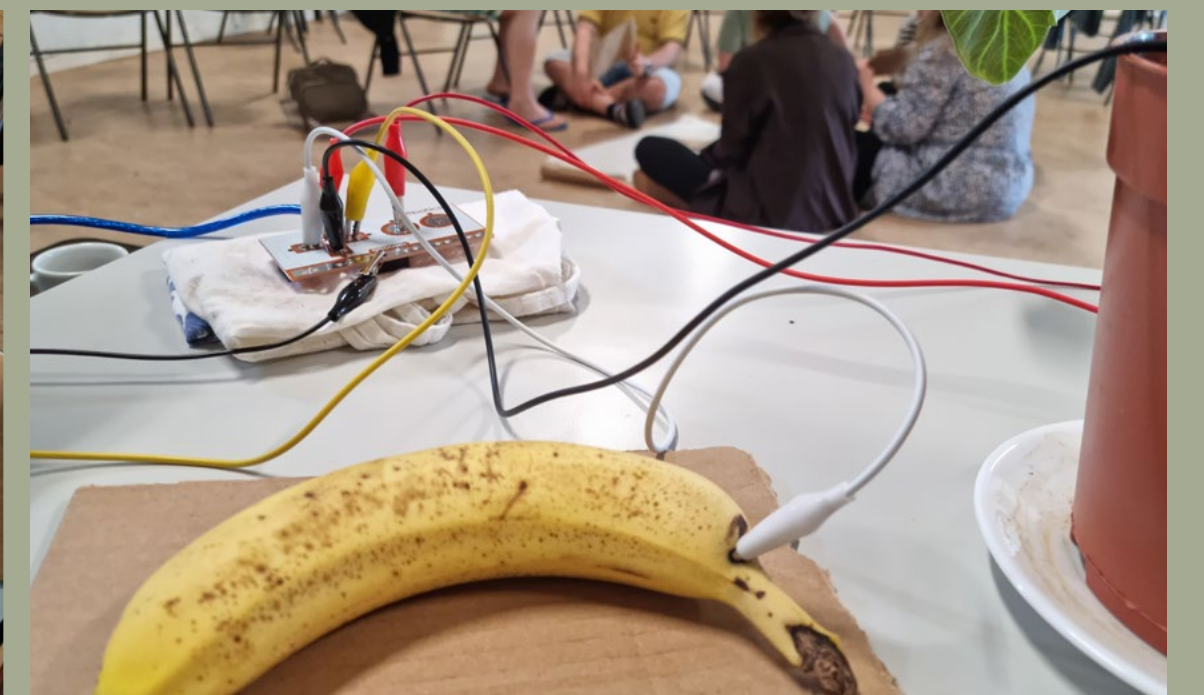
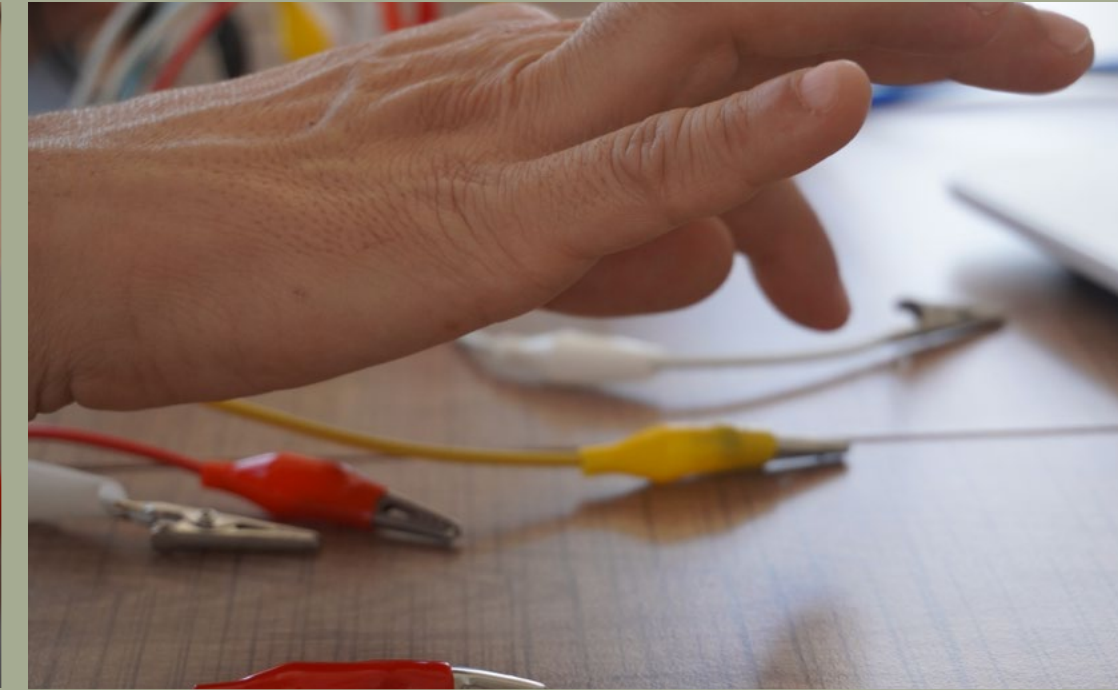
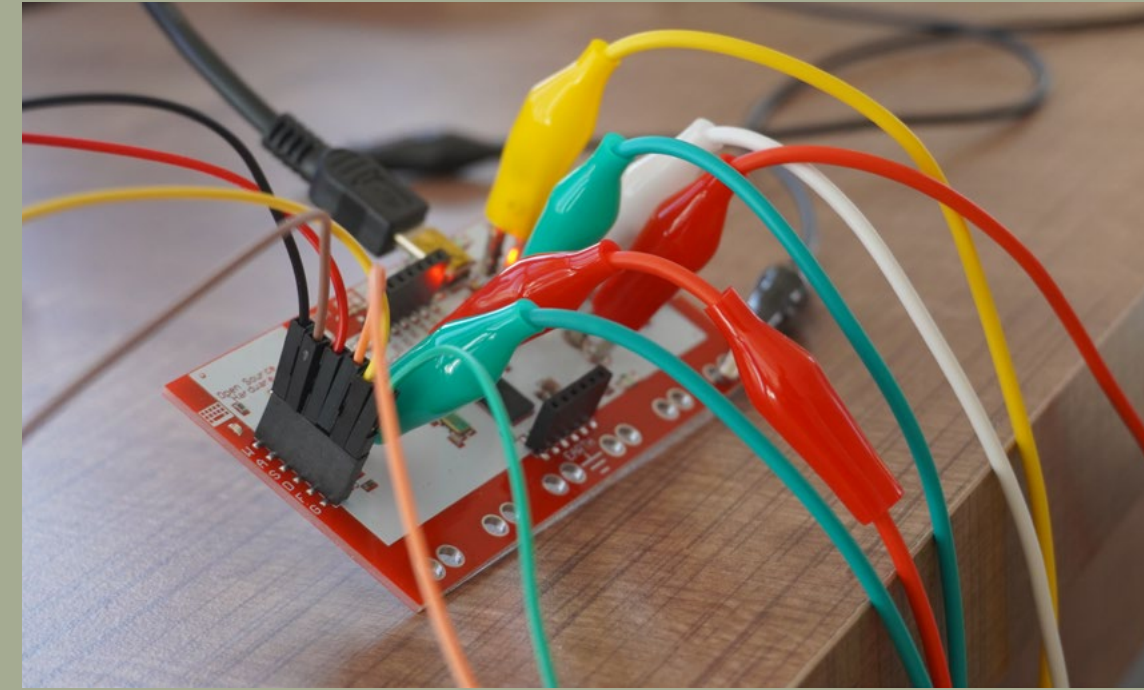
The use of conductive objects that trigger the computer programs makes Makey Makey an object with an enormous creative potential making it appealing in the use of theater and other expressive languages.

In practically all our travels we use and explore the Makey Makey as an object that facilitates creativity, being part of the performance, facilitating and illustrating the narration of the story.

Makey Makey has its own programs like the **Audio Sampler app**, allowing the use of sounds or even recording, being an enabler in storytelling.

We also use other programs like **Scratch** and **Soundplant** both as soundscape creators, but these programs have much more creative potential.

Workshops were held with exploration of different materials, facilitators of the interaction between the subject, the object and the computer program. Finally we applied all this knowledge to the story that has been the inspiration of the work group, *The unknown Island of José Saramago*.



One of the working moments where we explored the Makey Makey and the different programs like Scratch.

Makey Makey Workshop

From
(In)Different Journey
Method Bank



WWW · [Makey Makey Educator's Guide](#)

WWW · [Makey Makey.com](#)

WWW · [Plug and Play](#)

WWW · [An Invention Kit for Everyone](#)

WWW · [Makers Making Change](#)

WWW · [Sound Plant](#)

WWW · [Scratch](#)

Short description about the rehearsal	<i>Makey Makey is its circuit board that connects to a computer via a USB cable. Building circuits that can be used like a joystick or a keyboard key allows users with no coding experience to use Makey Makey to learn, experiment, and invent.</i>
Type of activity	use makey makey, with some computer programs and with objects that trigger these same programs developing creativity
Duration	3 hours
Learning outcomes	Explore and use materials that besides being buttons to trigger makey makey are themselves figures that tell stories
Assignment for the participants	<p>1 phase - To know the makey makey, its functionalities. <i>Time 30m</i></p> <p>2 phase - Know how to use the objects that can be used to trigger the mechanisms; they are the body, electricity conducting material and organic material. <i>Time 30m</i></p> <p>3 phase - Knowing the programs that may be associated with Makey Makey. <i>Time 1 h</i></p> <p>4 phase - Create a story with the use of programs, such as recording sounds and use the body and / or objects as performative elements <i>Time 1 h</i></p>
Notes for trainers	In addition to the program used by Makey Makey give to know other programs like sounplant and scratch

Makey Makey Workshop with arasaac Program

From
(In)Different Journey
Method Bank



WWW · ARASAAC
WWW · Makey Makey.com
WWW · Plug and Play
WWW · An Invention Kit for Everyone

Short description about the rehearsal	<p>As we know, Makey Makey is a circuit board that connects to a computer via a USB cable.</p> <p>In the workshop, we use Makey Makey to tell stories.</p> <p>For better accessibility, the stories were presented with the augmentative communication system. In this case we used the ARASAAC programme.</p>
Type of activity	Storytelling in plain language
Duration	3 hours
Learning outcomes	Read the story and tell it through Makey Makey and selected materials.
Assignment for the participants	<p>1 phase - Read the story <i>Time 30m</i></p> <p>2 phase - Identify the objects that will tell the story. <i>Time 30m</i></p> <p>3 phase - Record the sounds and lines of the story <i>Time 1 h</i></p> <p>4 phase - Make up the story using the Makey Makey <i>Time 1 h</i></p>
Notes for trainers	Get to know the ARASSAC augmentative communication programme

Makey Makey Session

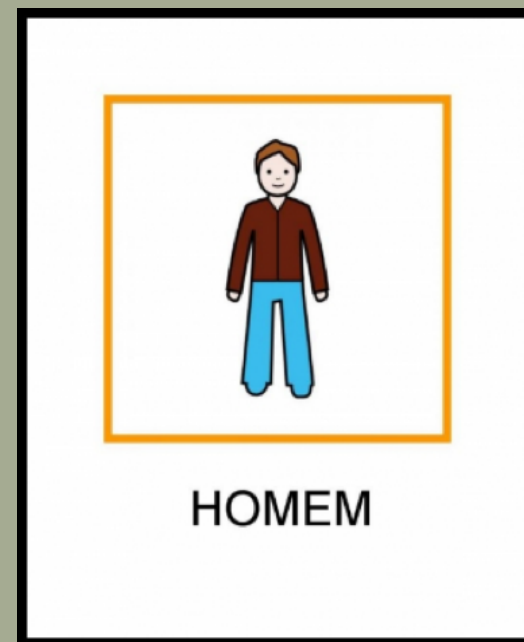
Plan 1



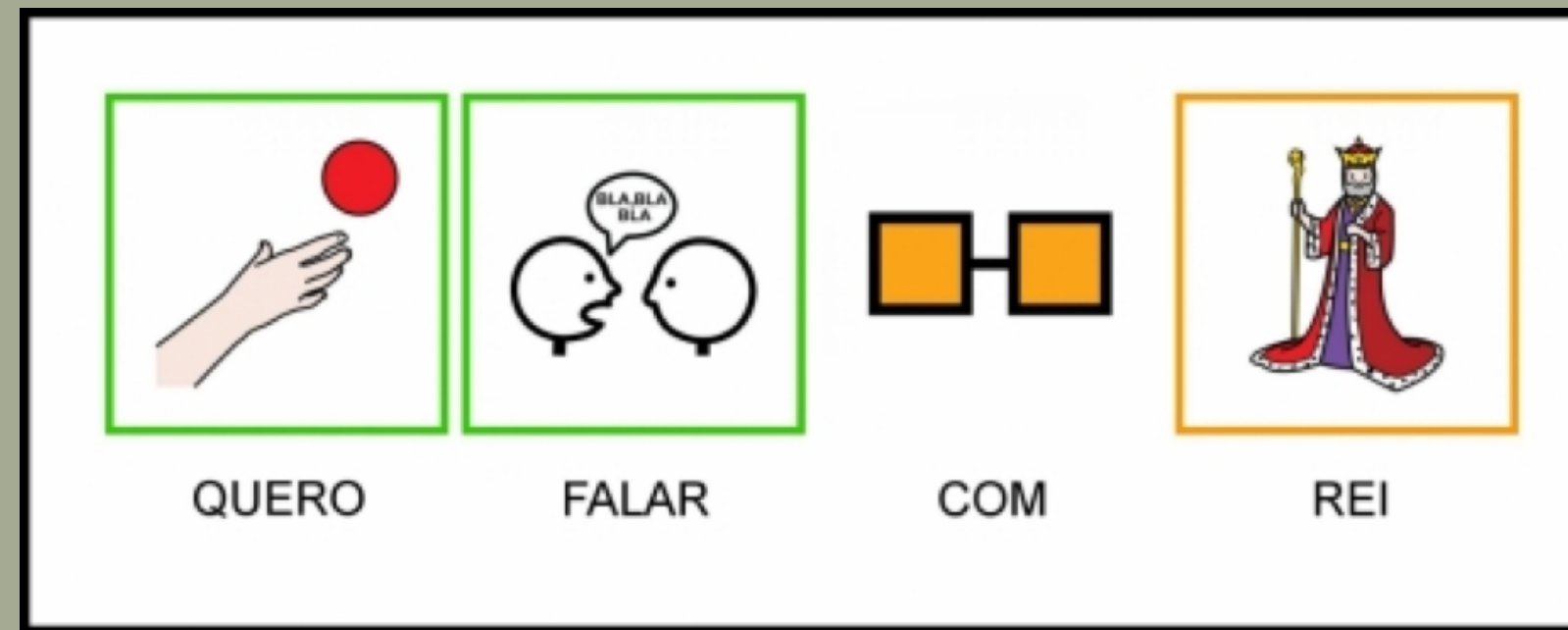
Housekeeper



What do you want?



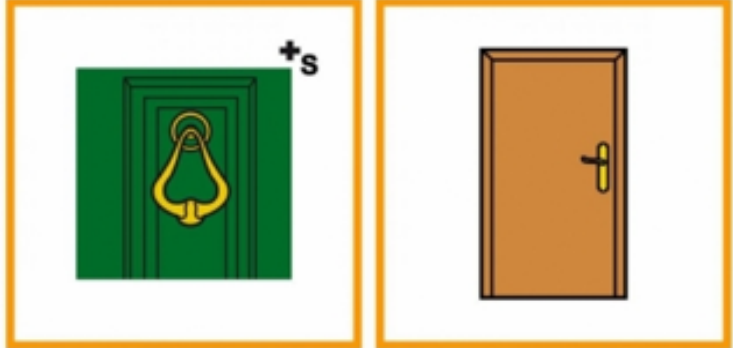
Man



I want to talk to the King

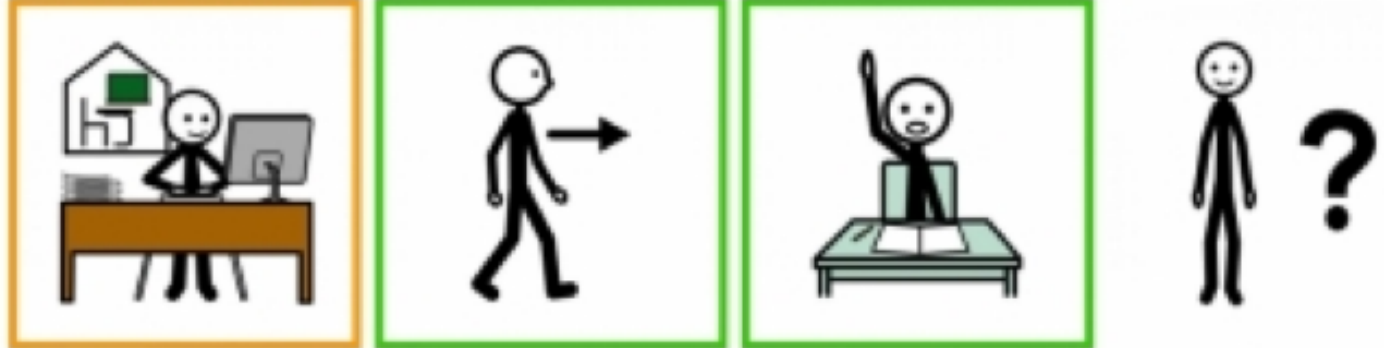
Makey Makey Session

Plan 2



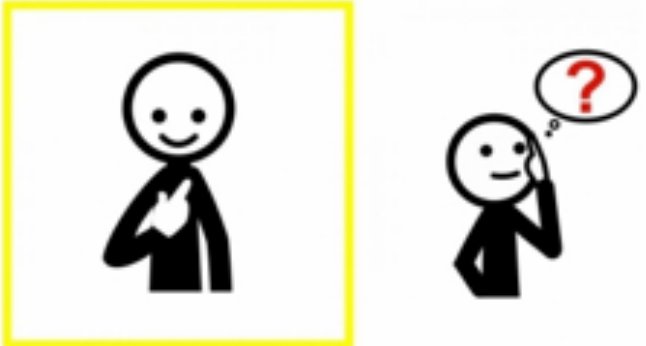
BATER À PORTA

Housekeeper



SECRETÁRIO VAI SABER QUEM É

What do you want?



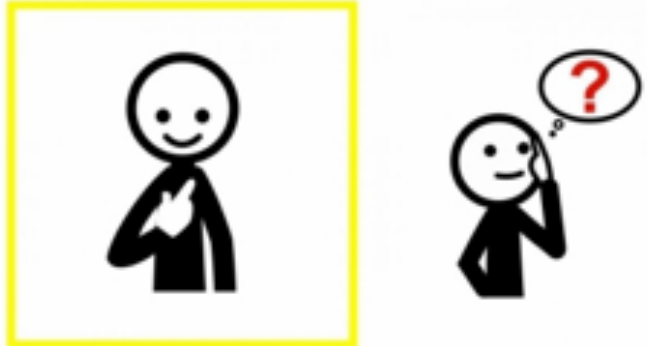
EU PORQUÊ EU ?

Me! Why me?



SEGUNDO SECRETÁRIO

Second secretary!

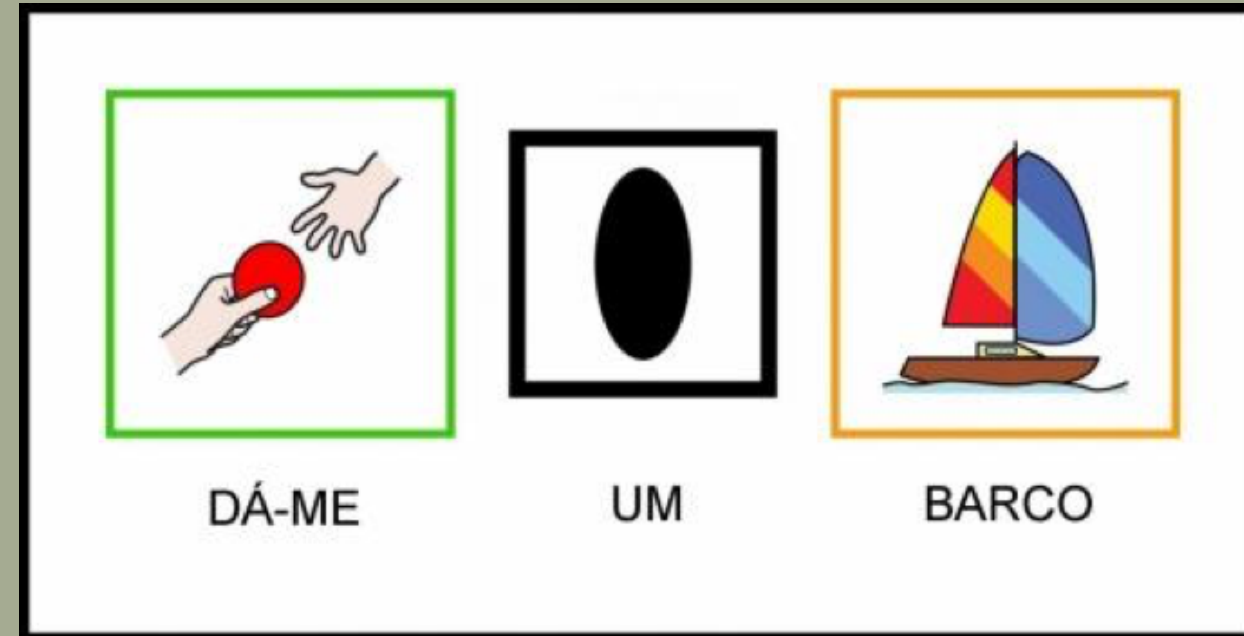


EU PORQUÊ EU ?

Me! Why me?

Makey Makey Session

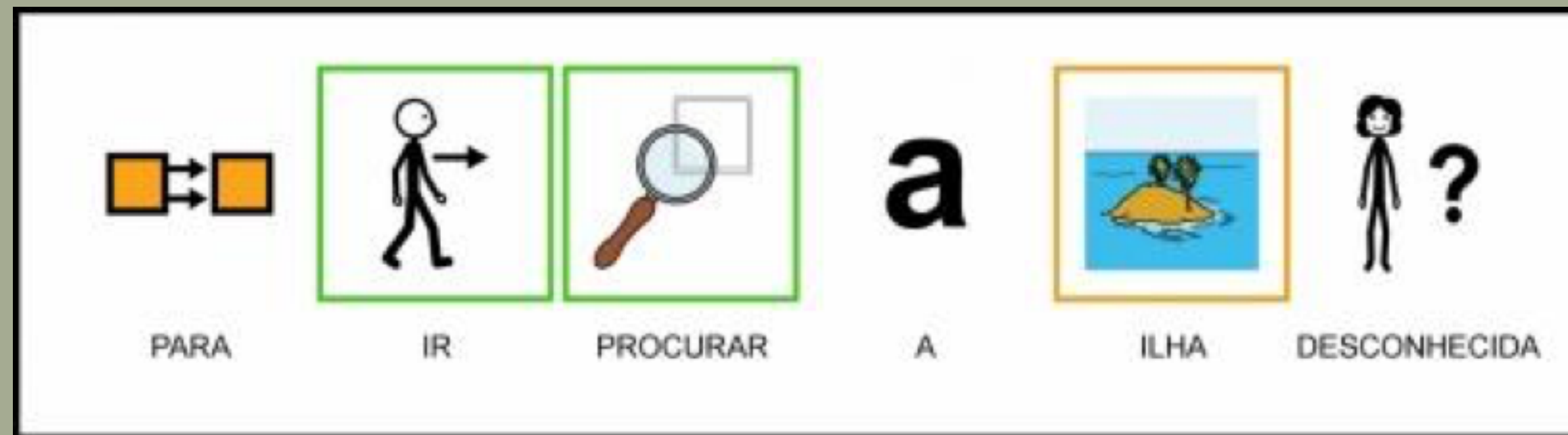
Plan 3



Give me a boat



Why do you want a boat?



To go in search of the Unknown Island

Makey Makey Session

Plan 4



Sailors on boat in search of Unknown Island

Makey Makey Session

Plan 5



The Unknown Island exists?

What is the Island like?

Interactive Music Technique

From
(In)Different Journey
Method Bank

Short description	In groups participants have to build a sound drawing using Makey Makey
Type of activity	Interactive music technique (2nd level)
Duration	35-40 minutes
Learning outcomes	Creativity, developing new forms of communication, team work, non-verbal communication, sinesthesia...
Assignment for the participants	<p>How to transform a drawing into a living sound object?</p> <p>1st - To create several groups with 5 persons each (<i>the amount of groups depending on the amount of participants</i>)</p> <p>2nd - To explain the goal of the exercise to each group. To distribute the material through the participants (<i>all participants should have a prior knowledge of the tool Makey Makey</i>)</p> <p>3rd - Group creation process. The facilitator assists the groups into the process.</p> <p>4th - The group presents their paintings and after there is a short sharing thought about feelings, processes, doubts...</p>
Notes for trainers	It is important that the trainer must have knowledge about materials that are conducive to help participants to create their paintings. Also, he should understand a little bit about electricity to assist participants in their drawing.

Mimic Makey Makey

From
(In)Different Journey
Method Bank

Short description	Play and act, using Makey Makey as a support
Type of activity	Movement, expression, acting
Duration	60 minutes
Materials	<ul style="list-style-type: none">· 1 Makey Makey kit· 1 computer with scratch program· 1 speaker for a better sound (if possible)· 1 mobile phone (or anything to record sounds)· 1 cable or any way to put recorded sounds in the computer <p>Note: Scratch allows to produce many sounds, depending on how much key objects you have (if required, or to improve the library, it is possible to have an output if 2 keys are pressed)</p>
Learning outcomes	To develop mimic and acting through a game; to develop research, expression and observation skills; to use the Makey Makey to enhance the playing part, stimulating the participation of shy learners.
Assignment for the participants	<p>Welcome : express an emotion about how you feel right now using a gesture</p> <p>Mimic : in groups of 3 or 4 one name secretly an emotion or a value to another person, who will try to embody it; everyone in the group can observe what is happening</p> <p>Research : in groups of 3 or 4, based on the topic of your choice, imagine the maximum of emotions and values that any character may feel</p> <p>Sharing : all the group together, each group shares these results with others, to enhance the next step</p> <p>Recording : all the group together, someone (a facilitator, if required) chooses and comments on an emotion or value (if possible not already recorded), and someone comes to the centre and tries to make an expressive sound to go with it (shouting, snoring...), while a facilitator records all these sounds</p> <p>Comparison : in groups of 3 or 4, someone names the same emotion or value to others in the group; everyone tries to make a shape with their body to portray it (with eyes closed), then opens the eyes. (during that step, a facilitator has to put all the sounds in the Make Makey program)</p> <p>DJ set : Taking turns, everyone becomes the DJ for a few minutes, and plays with Makey Makey's key objects, while all the others instantly try to make a shape to embody the recorded sounds played by the DJ</p>
Notes for facilitators	Make sure to encourage the participation of shy people.

Soundpainting Graphic Notation

From
(In)Different Journey
Method Bank

Short description	In groups, participants have to build a soundpainting graphic notation, using Makey Makey, and perform it.
Type of activity	Interactive music technique for sound composition with Makey Makey (2sd level)
Duration	60-70 minutes
Learning outcomes	Creativity stimulation; development of new forms of communication; team work; non-verbal communication, sinesthesia, sound composition, alternative thinking process
Assignment for the participants	<p>How to transform and compose a graphic notation score aiming at creating a sound piece for a play using Makey Makey.</p> <p>This activity encompasses 5 different phases to build a sound composition step by step;</p> <p>1 phase - Create several groups with 5 persons each (the amount of groups depending on the size of all participants). Then, explain each group the goal and process of the exercise, as well what graphic notation is and how to do it. Note: give examples right away <i>Time: 15m for this phase.</i></p> <p>2 phase - Suggest to start selecting sounds freely (any kind of sounds), in a free association mode and also to register them in a graphic way, creating of a list of sounds and symbols, or patterns, for instance. <i>Time: 20-30m for this phase.</i></p> <p>3 phase - Suggest to order the sounds graphically in a timeline, or in a creative painting. Be creative. What is important in this phase is to remember the graphics in relation to sounds and identify them visually. <i>Time: 20m for this phase.</i></p> <p>4 phase - Plug, record and rehearse. After the sounds are organised in a timeline, it's time to record them, or set it up on the soundplant software with Makey Makey, and prepare the final presentation. Note: each group needs to have their own laptop and Makey Makey tool and if needed the trainer must have an audio workstation prepared to help and assist the groups.</p> <p>Final phase - Presentation to all the participants and shared moments with a sound and a movement in a circle.</p>

Discovering Makey Makey

From
(In)Different Journey
Method Bank

Short description	Make a giant cardboard piano keyboard
Type of activity	Craftwork, programing, playing music
Duration	90 minutes
Materials	The Makey Makey chipset, 6 alligator clips, 1 computer, 1 pair of speakers,1 roll of aluminum, 1 roll of conductive tape, scissors, 14 strips of cardboard of about 1mx30cm, 7 strips of foam, Glue for all materials, Colored paints , 14 strips 100cm x 30cm x 14, 7 conductive wires of about 1m50
Learning outcomes	Discovering Makey Makey, develop team spirit, discovering music and the piano MAKEY MAKEY
Assignment for the participants	<p>1 : CONNECT TO THE EARTH Have participants cut out 14 strips of cardboard about 1m long and 30cm wide. Once the 14 strips are cut, cover one side of each strip completely with aluminum. Use the aluminum roll and conductive tape to attach the sheets to the cardboard. Now, cut foam strips about 10cm wide and 1m long and glue them to the ends of the aluminum side of your cardboard strips on 7 of them.</p> <p>2: CONNECT THE WIRES Next, lay the cardboard strips next to each other. Attach the wires to your cardboard strips, still using the aluminum tape. Then connect the other end of the wires to the Makey Makey according to the keys that you will program on Scratch</p> <p>3 : MAKE CARDBOARD SANDWICHES Put glue on the foam strips and stick the cardboard strips together so that the aluminum faces touch each other when pressed.</p> <p>4 : PAINT THE PIANO Choose 7 colors and paint the cardboard strips each with a different color. Let dry for about 30 minutes.</p> <p>5 : PROGRAM THE NOTES While the paint is drying, take the opportunity to create the programming on Scratch. Just associate an "event" with a "sound": "When **** is pressed" "play the note....". Don't forget to modify the notes so that each key plays a different one.</p>
Notes for trainers	The objective of this activity is to make a giant cardboard piano keyboard. Each piece of cardboard will be connected to the Makey Makey, itself connected to the computer where the Scratch software will decrypt the commands sent via the Makey-Makey into musical notes. You can then jump on it to control the instrument of your choice.

Subjective Sound Drawing

From
(In)Different Journey
Method Bank

Short description	Make a giant cardboard piano keyboard
Type of activity	Drawing, language
Duration	120 minutes
Materials	The Makey Makey chipset, 6 alligator clips, 1 computer, 1 pair of speakers, graphite, any material to draw and paint
Learning outcomes	Discovering Makey Makey, help memory and create sounds for a specific tale
Assignment for the participants	<p>1 : CONNECT TO THE EARTH Have participants cut out 14 strips of cardboard about 1m long and 30cm wide. Once the 14 strips are cut, cover one side of each strip completely with aluminum. Use the aluminum roll and conductive tape to attach the sheets to the cardboard. Now, cut foam strips about 10cm wide and 1m long and glue them to the ends of the aluminum side of your cardboard strips on 7 of them.</p> <p>2: CONNECT THE WIRES Next, lay the cardboard strips next to each other. Attach the wires to your cardboard strips, still using the aluminum tape. Then connect the other end of the wires to the Makey Makey according to the keys that you will program on Scratch</p> <p>3 : DRAW A PART OF THE STORY Draw or paint what you have in mind, use graphite somewhere it's easy to connect and press on</p> <p>4 : PROGRAM THE NOTES While the paint is drying, take the opportunity to create the programming on Scratch. Just associate an "event" with a "sound": "When **** is pressed", play a sound you record, to give life to the drawing you made before</p>
Notes for trainers	The objective of this activity is to draw and use Makey Makey as a tool to put sounds and help memory over a story

The use of Makey Makey in Art Education

by
Luís Fernandes

Using an interactive technology in an educational and artistic context is, in my opinion, always a challenge that implies the need to take into account several factors: the target audience; the type of results and objectives to be achieved in the creative and educational process; the equipment used; the domain of the technical specifications of the new technology, and the person introducing or dynamizing that tool in educational and artistic contexts. In the Indifferent Journey project, we sought to research the issues mentioned above and to understand in what way this technological tool could be integrated both in a performative and educational context, in order to achieve certain results related to the processes of social inclusion, self-knowledge, creativity development and artistic creation. Makey Makey was created from the idea that all people can be creative and inventive, capable of inventing a better world. The application was essentially designed to generate curiosity, promote problem solving and enhance creative thinking. It is an interactive tool that allows us to transform everyday objects into touchpads, facilitating interaction and creativity in the use of the computer, which becomes another extensive means of communication with our surroundings in a non-linear way, in terms of the relationship of the communication object, specifically, the relationship between symbol, sign, sign and dialectic between the signified and signifier. Additionally, it facilitates inventive play between teachers, parents, friends and colleagues.

On the other hand, Makey Makey can be an educational tool par excellence by allowing primary school pupils, for example, to create their own computer keyboard with drawings or objects selected by them. All it's needed are objects that

conduct electricity, one of the fundamental characteristics for establishing communication with the computer, which will always be the fundamental element in interfacing with the outside world. In this sense, the child, as well as the adult, can take advantage of some of its features, such as using a coloured drawing to control the music player, or improvising with music software.

The most important thing is to know that the characteristic that prevails in this interface is to allow exploring the worlds of things and objects according to each individual's own desires and passions, thus opening a new field in the communication process with the objects of our daily life, transforming Makey Makey into a tool of creative and technological change, in which very clever electronics is simplified to make the world of objects manipulable by common people, in ways that were previously only possible to creators.

The use of the interactive tool Makey Makey, had essentially the purpose of increasing creativity, communication and individual expression, as well as giving space and voice to the intrinsic motivations of each one, in a logic of uniqueness and exploration of the identity that defines each individual. In this sense, the use of this interface in educational and creative contexts is essentially about "the ability to perceive the release of one's own imaginative resources, the encounter with feelings of authorship, to live the active and spontaneous search of (mental) discovery of the symbolic transformations of informal materials" Maria Rita Mendes Leal (In Education through Art, 2000)

The expressive value of this tool is unequalled and it is assumed as an additional means of integration in the plural educational fabric of the devices overall available today, to be used in creative, artistic, social and educational contexts. In other words, enabling the use of objects of emotional and sentimental value in the interaction with an interface, supports both the intra and inter personal communication and the process of discovering one's own creative potentialities. It is thus able to promote well-being, self-knowledge, the sharing of emotions in a non-verbal way and the "feeling of movement, or the feeling that something is happening". This is an action which, according to many authors, is essential in personal valuation and/or in the feeling of self, as António Damásio tells us when he stresses that it is when interacting with objects, things and people that the Human Being builds a nuclear Self, or an identity of self, "the capacity to transform and recognise the images of actions in the different scenarios is the source of all creativity".

This transactional space established between virtual and analogical worlds, or between self and other, is visible when using an interactive tool, which already implies in itself the construction of means and links of interaction between parts of a whole, objects and people, and things and acts. In this way, the feeling that the resources we use must be adjusted to our individual and collective needs is perennial and Makey Makey, according to its creators, appears as a tool for the stimulation of creative imagination, accessible to everyone, without complications present in other interfaces. As it is common knowledge, in many cases, these would require a deep study of methods and techniques to understand its application processes, which might not be within everyone's reach. This way, when there is

WWW · Portuguese Performance

WWW · Makey Makey Scratch Lab



an interactive tool, which interacts in a creative and imaginative way with the reality of the objects, it promotes and empowers the individual for its use, turning it into a simple-to-use device, which allows the diversification of uses and functionalities that favour the expression and communication among all.

Makey Makey, when applied in artistic contexts, has a preferential enigmatic function, provoking the unspeakable, that which is not visible, generating incognita and dazzle in the performative act, as well as Magic. Both in educational or artistic contexts, the use of an interactive interface has as its main function the creation of bridges between communication mechanisms, either symbolic or metaphorical, in this dialogue between meanings and signifiers, which underpins the theory of communication. Using an interface to dialogue with artistic universes and Humans, helps not only the development of new dynamic ways of using digital tools in the sphere of Human communication, but also in the integration of new technologies at the service of a more creative, enigmatic and performative communication that moves from the formal-figurative sense in the direction of an expressive and imaginative communication.

When using Makey Makey as a tool in the process of creating a performative action, it is automatically closely related to the "method of doing a thing" (SOARES, quoted in SANTOS, J. O. 2018) according to a "sequence of facts that lead to a certain result" (COLAÇO, quoted in SANTOS, J. O. 2018), using certain materials, objects and the creator's symbolic and psychic dimensions.

According to Plaza (2001), "the created product can be thought of from three categories or three points of view: a) the point of view of the person who creates (in terms of physiology, temperaments, habits, values, emotions, mental processes, motivations, perceptions, thoughts, communications etc.); b) the point of view of the environment and culture in which

the work is inserted (cultural, social, educational conditioning, influenced by external demand, by the social order, or even by the perspectives that the public has about art); c) the point of view regarding the mental processes that the act of creating mobilizes (theories, techniques, methods, poetics, aesthetics, etc.)." In this sense, the creative process, in any discipline, always attends to a triangular relationship between creator, object and context/community.

Whether in art or science, the creative act is part of the essence of the human being and an existential need; creativity is a potential inherent to every human being, not exclusive to a few privileged people. The ability to work creatively is only possible because man is endowed with potentialities directed to the construction of sensitive matrices in his affectivity and as such, this makes him a creative being by nature, for which the artistic creation process means the possibility of an expansion of consciousness in a process of continuous growth (SILVA & BITTENCOURT, 2015).

In each period of history in the world there are striking factors in the creative process of art and at each time, there is a correspondence in the way of doing, technique, in the way of feeling, aesthetics and in the way of thinking, ethics. For some authors, one of the most persistent ideas of the 20th century was the absorption of new technologies by artistic creation. This happened, mainly, through the futurists' fascination with technologies and attempts to converge art into life through new imaginative forms.

The new technologies, in general, are important in the development of visual, sensorial, motor perception and essentially in the aesthetic sensibility, and Makey Makey is no exception. Being an interface of sensorial and interactive exploration, it enhances the manipulation of physical objects and the de-contextualization of its functional-logical elements, fitting within a perspective of

divergent thought, where the deconstruction of the traditional functional or logical-mathematical systems ends up diverging as to the content and its function. The relationship between the use of the interface and the appropriation of objects in a decontextualized way leads to the creation of new preceptive associations, thus expanding the imagination.

From the relation of cause and effect to the alteration of form and function, the use of Makey Makey inevitably leads to the handling of the object in a non-linear way, enhancing the neuro-semantic plasticity with the object, as well as the articulation processes between the several forms of neuropsychological development of the Human Being. In this way, the use of an interface that promotes a dialogue with things and objects in a non-linear way, "out of the box", invariably leads to the reflection of the need to bring in this kind of tools in artistic and formal education, in order to amplify the synaptic networks and the brain plasticity.

If "art that expresses life, is mysterious with it", as Elise Faure so well expressed, or an "effort by Humanity to configure an integration with the basic forms of the universe and the organic rhythms of life", in the eyes of Herbert Read, we can deduce and observe that the cultivation of different modes of expression is intimately linked to the transformations that occur in society.

During the whole Indifferent Journey project, Makey Makey was explored as a potential of human expression and a tool to create new ways of communication with objects, both for educational and performative purposes, facilitating in a large scale the form of dialogues with the objects of our daily life and re-dimensioning their expressive functions, opening space for new fields of communication, as you may observe in the links to the videos available below;

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06 Methodologies -the Practice

Warm Up

Improvisation

Movement

Object Theater

Self Expression

Situation Games

This section is subdivided and grouped into subsections, by exercise, theme and methodology worked throughout the project and in the sharing and learning meetings - LTT (Learning Teaching Training Activities).

It is a database of practices, which may be replicated in the context of artistic work with people with disabilities.

Warm Up Your Body is a Chewing Gum

(In)Different Journey
Method Bank

SHORT DESCRIPTION	Playful movement exercises for body consciousness
TYPE OF ACTIVITY	Warming up
DURATION	5 minutes
MATERIALS	No props needed
LEARNING OUTCOMES	Enhance body language and body consciousness, creativity and connections building
ASSIGNMENT FOR THE PARTICIPANTS	The facilitator asks the players to form 2 teams. The game's main focus is to see how long you can stretch your body. After a quick brainstorming, each player decides what shapes they will make with their bodies and link them together to form a long chain. The facilitator measures which group's chewing gum is more stretched. Encourage players to try out unusual positions, and work together to find the best solution.
NOTES FOR TRAINERS	Ask participants before the activity if they have any physical barriers and if they feel comfortable touching each other. Support them in being clear about boundaries and what feels right and what doesn't.

Warm Up Kani, Kani (Bunny)

(In)Different Journey
Method Bank 2

by
Teatterimuseo

SHORT DESCRIPTION	<p>Improvisation is a brilliant tool for improving different kinds of skills. It can develop human's creativity, higher order thinking skills, and judgment. It can also be used to explore and improve habits of social behaviour in a playful manner. Improvisation brings joy to life. Improvisation belongs to everybody.</p> <p>Improvisation in the group can offer fine tools for dealing with one's emotions and thoughts. Further, group improvisation, at its best, can create a positive and noncompetitive moment of interaction and a sense of equality.</p>
TYPE OF ACTIVITY	Improvisation. Having fun.
DURATION	5-10 minutes
MATERIALS	<p>Kani kani kani. The group stands in a circle. Three people form a "rabbit unit". The middle, or "central rabbit," raises both hands to both sides of her head and swings the fingers. The people around the "central rabbit" are "side rabbits" and they raise their hand which is on the side where the "central rabbit" stands. All three shout out loudly "kani, kani, kani ..." and wave their hands.</p> <p>The "central rabbit" shifts the turn to another person by making clear eye contact with her and pointing with her outstretched ears at the person of her choice. That person becomes the next "central rabbit". The persons who are standing on both sides of the new "central rabbit" become new side rabbits.</p> <p>Once everyone is familiar with the rules, the game can begin. One drops out of the game if she does not react in the right time, if she is an extra side rabbit, if she uses the wrong side rabbit hand, etc. When somebody drops out of the game, it is paused and the group decides who is the new "central rabbit".</p> <p>When someone falls off, they are given a roaring applause. The game goes on until there are only two people left.</p>
LEARNING OUTCOMES	Good laughter!
ASSIGNMENT FOR THE PARTICIPANTS	It is fun to make a mistake!



WWW · Bunny Bunny

Warm Up Clap Circle

(In)Different Journey
Method Bank 2

by
Teatterimuseo



WWW · Clap Circle Video

SHORT DESCRIPTION	A single clap goes around in a circle, when someone claps twice we change direction.
TYPE OF ACTIVITY	Game played in a circle
DURATION	2-10 min (depending on how big the group is)
LEARNING OUTCOMES	Concentration, interaction, non verbal communication, listening and having fun!
ASSIGNMENT FOR THE PARTICIPANTS	<p>The group forms a circle. Choose someone to start. The starter claps her/his hands, and sends the clap to the person next to her/him. The clap goes around the circle.</p> <p>Try to speed up and slow down the rhythm, see how quickly the clap moves in the circle.</p> <p>When it is going smoothly, add the double clap to the game. When someone claps their hands twice, the direction of the clap in the circle changes.</p>
NOTES FOR TRAINERS	Remember that it is ok to mess up, then you just start the game again. The most important thing is to be present in the moment and listen to each other.

Warm Up Connections

(In)Different Journey
Methodbank

by
MSMME

SHORT DESCRIPTION	Active game to inspire connections between team members
TYPE OF ACTIVITY	Warming up, team building
DURATION	7-10 minutes
LEARNING OUTCOMES	Develop communication, concentration, good listening & reflex skills
ASSIGNMENT FOR THE PARTICIPANTS	<p>Invite players to spread throughout a large open space and fill it. Ask them to start off in a neutral walk, move together with the music and freeze in a pose when the music stops. Observe folks walking. For thirty seconds to one minute, issue a series commands to help them practice responding.</p> <p>Ask the players to walk in no particular pattern or way: walk in random directions and speeds.</p> <p>As they walk around in silence, during the pauses, announce new commands:</p> <ul style="list-style-type: none">- Ask the players to make eye contact with the people they cross their path with, while moving around the room;- Ask the players to shake hands with one another, while moving;- Ask the players to touch the hands of the people they cross their path with;- Ask the players to rub against each others' shoulders;- Ask the players to pick someone and make their pinky fingers interlock, whilst keeping moving together. <p>If players start walking in circles, remind them not to.</p>

Warm Up The Four Walks

(In)Different Journey
Method Bank 2

by
AIDA

SHORT DESCRIPTION	Following the conductor's directions, you will walk in the space following five different types of walking.
TYPE OF ACTIVITY	A rhythmic game that can be the basis for character building. Also useful as warm-up.
DURATION	10-15 minutes
LEARNING OUTCOMES	It is a useful exercise to increase awareness of how our bodies can change and how the pace of our walking can affect the audience's perception of us. Also useful for learning how to perceive space.
ASSIGNMENT FOR THE PARTICIPANTS	The conductor assigns participants 4 different walking gaits Walk 1: Slow motion. A frightened person walking without being heard; Walk 2: Slow walk. Shoulders and head turned down, person sitting slouching through space, very tired body; Walk 3: Quiet and serene walk. Relaxed person, chest out and smile on the lips; Walk 4: Fast walk. Shoulders high, head shaken. Person, tense, in a hurry, maybe about to miss the train.
NOTES FOR TRAINERS	Once participants have mastered the walks, the conductor can ask them to leave or change ways of walking them.

Warm Up Jipii Yippee!

(In)Different Journey
Methodbank

by
Teatterimuseo

SHORT DESCRIPTION	Try to jump at the same time with a partner, the 3 people, 5 people, and the whole group together. While in the air, shout together Yippee!
TYPE OF ACTIVITY	Warming up
DURATION	5-10 minutes
LEARNING OUTCOMES	Contact and interaction; warming up as a group, being silly and having fun; listening and concentration
ASSIGNMENT FOR THE PARTICIPANTS	<p>Walk around in the space, try to fill it evenly.</p> <p>Find yourself a partner and try to jump at the same time. When you are in the air, shout together Yippee! To do this at the same , you have to be in contact and look at each other. Then find a new partner and do it again. Continue like this until you have jumped with everybody.</p> <p>Modification: When you have jumped with your partner together, go around as a couple and find another couple: now try to jump all four together. Then go round as a group of four, find another group, and jump together. Continue until the whole group jumps together!</p>
NOTES FOR TRAINERS	<p>Remind the group members to try to actually jump together.</p> <p>Think together with the group, how is it possible to do it, what kind of interaction they must create.</p> <p>Remember to have fun and smile! It is not that serious :)</p>

Warm Up Jump Over the Ball

(In)Different Journey
Method Bank 2

by
MSMME

SHORT DESCRIPTION	Players jump over imaginary balls
TYPE OF ACTIVITY	Warming up, energizing
DURATION	5 minutes
LEARNING OUTCOMES	Concentration, getting some energy
ASSIGNMENT FOR THE PARTICIPANTS	The facilitator asks the players to imagine a very small ping-pong ball that he/she passes on and they need to jump over it. Then, in the next round this ball becomes a tennis ball, or an orange, pea, football, etc. We can play with all the different sizes and speeds. Remind the players to scale the height of the jumps to the size of the objects.
NOTES FOR TRAINERS	Before starting the game ask about the player's physical well-being.

Warm Up Mosquito's Game

(In)Different Journey
Method Bank 2

by
AIDA



WWW · Mosquito's Game Video

SHORT DESCRIPTION	The host chooses one person by touching his shoulder while everyone is walking. That person becomes the hemostat and as a mission he has to touch another person to free himself and make him take his place.
TYPE OF ACTIVITY	Warm-up game, great for activating the body and reflexes.
DURATION	10 minutes
LEARNING OUTCOMES	This warm-up game is suitable to develop awareness of the space around us and others.
ASSIGNMENT FOR THE PARTICIPANTS	<p>In the game, people running from the hemostat can defend themselves by opening their arms in a circle shape and shouting, "Spray!"</p> <p>The antidote works against the hemostat but turns the person who used it to stone. Some other contestant must free the petrified person by passing his or her head inside the circle the person is doing with her arms.</p> <p>WARNING: If all contestants use the spray, they will all find themselves petrified and the game will be won by the hemostat!</p>
NOTES FOR TRAINERS	In this game, it is important to observe the space and others to figure out how many petrified people there are to be freed and to keep an eye on the hemostat. You can walk quickly but running is forbidden.

Warm Up 'What else could this be?'

(In)Different Journey
Methodbank

SHORT DESCRIPTION	Participants are given certain objects that they turn into theatrical props
TYPE OF ACTIVITY	Warming up, improvisational
DURATION	10 minutes
MATERIALS	Everyday objects
LEARNING OUTCOMES	Use of imagination, abstract thinking
ASSIGNMENT FOR THE PARTICIPANTS	The facilitator randomly picks everyday objects in the rehearsal room (e.g. bedsheet, ladle, a book). Players have one minute to think and give a new meaning to their items. One-by-one all players share the new functions they have given to the objects and then, in small groups, they create a 30 seconds scene turning the items into props.
NOTES FOR TRAINERS	Keep the game simple and fun.

Improvisation

(In)Different Journey
Methodbank

01. PASS THE OBJECT

Everyone gathers in a circle, a person is chosen to be in the middle of the circle. You choose one object it can be anything, in this case because we are working with the tale Unknown Island I chose to work with a boat. You can play a relaxing music in the background. The people in the circle pass around the boat and when the person in the middle says " Splash" the person holding the boat sinks and goes in the middle. Same thing goes on...

02. CROSS THE CIRCLE GAME

Have as many groups as you want. I chose to work with 3 groups. Choose a character for each group. I chose to have a king, a queen, and a cleaning woman. Call out as many groups as you like to come to the circle acting out their character. You can call all the groups at the same time if you like.

03. CONTEMPORARY IMPROV

One person goes in the circle and makes a shape of their choice. The next person joining her should make a position suitable to the person they are joining. When everyone is ready, choose a volunteer from the circle to try and figure out a story. He can make any changes he likes with the players in the circle.



SHORT DESCRIPTION	To make an image of a space or a moment together and everybody joins the image one by one.
TYPE OF ACTIVITY	Improvisation exercise
DURATION	5-15 minutes
LEARNING OUTCOMES	Imagination stimulation; Improving listening to the group; enhancing group dynamics; physical theater skills
ASSIGNMENT FOR THE PARTICIPANTS	<p>First choose what place or moment you would like to build a picture of.</p> <p>For example: the King's castle.</p> <p>The team leader starts by going on stage, making a posture and saying out loud what the picture portrays. "I AM THE TOWER"</p> <p>Depending on the group, this can be done so that the team leader gives the participants their roles in the picture, or they choose and join themselves. "I AM THE WINDOW" "I AM THE DOOR"</p> <p>And so on, until everyone has joined the picture. Then sounds may be added: What sound does the door make? or What thoughts might be in the tower's head? (in improvisation, all things can have thoughts, even if they are made of rock!)"</p> <p>The image can also start moving and gain life.</p>
NOTES FOR TRAINERS	<p>Remember to do this slowly enough, so that everybody hears what the others are portraying in the image. If everyone joins at the same time and shouts out what they are, there might be multiple suns and moons and kings etc. It is important to build the image together, through listening to each other.</p> <p>When adding the sounds and moving, keep in mind everybody's safety.</p>

Improvisation Building a Picture

(In)Different Journey
Methodbank



WWW · Building a Picture Video



SHORT DESCRIPTION	Following the beat of my hands, the ground under our feet changes its matter
TYPE OF ACTIVITY	Improvisation, awareness of the change of environment and self
DURATION	10-15 minutes
LEARNING OUTCOMES	To sharpen spatial awareness, (encourages to change body's weight and movement properties in relation to the change of environment). Excellent physical warm-up in preparation for theatre work
ASSIGNMENT FOR THE PARTICIPANTS	Participants start walking in the space, trying to occupy all spaces without ever stopping. Walk quietly at your own pace until the facilitator claps his hands and changes the environment from solid to liquid, for ex.. Then start swimming. When she claps hands again, and the ground becomes muddy like a swamp, f.ex.. From muddy, you may change to a burning ground, etc. All the way through, one's body has to change in relation to the changing environment!
NOTES FOR TRAINERS	It is very important that the space is fully occupied throughout the activity.

Improvisation Changing Matter

(In)Different Journey
Methodbank

by
AIDA



SHORT DESCRIPTION	<p>In this exercise participants learn about suggestion, rejection and approval.</p> <p>Suggestion, rejection and approval are technical, expression-related terms that can be used to describe the quality of an expression rather than what you want to say. When using these terms it is easier to interpret expressive acts.</p> <p>Interaction begins as soon as you encounter somebody. Individuals who meet provide verbal and / or physical impulses to each other. They can either be approved or rejected and possibly met with additional suggestions.</p>
TYPE OF ACTIVITY	Improvisational games
LEARNING OUTCOMES	<p>At the end of these activities participants will:</p> <p>Have developed their interactional skills and have a better understanding of self and others and the effects of rejection and approval.</p>
ASSIGNMENT FOR THE PARTICIPANTS	<p>Give and receive mimic gifts/presents Someone takes a mime gift from the middle of the circle. Is it big or small, heavy or light? They offer the gift to their pair. The recipient is always delighted and happy about the gift, whatever it is. Repeat the scene, always with a new gift. Pairs keep changing roles.</p> <p>Doing something together with mimic gift. When the recipient gets a gift, they suggest doing something with it together! And the other says YES! and then they do something with it, in action. If the common action starts to fade or becomes stuck, stop it and take a brand new gift!</p> <p>Remember: Accept, YES! and Thank You!. Don't try to invent something beforehand in your mind, to control or be the leader. Don't try to be too intelligent, witty or funny. Simple things are good.</p>
NOTES FOR TRAINERS	<p>Always give your own energy. Rejection moves us away from connection and uncertainty and resistance arise. Ask yourself: Why would I even offer anymore?</p> <p>The offer can be verbal, bodily, emotional, tone of the voice, pause at a certain point, gesture, posture, expression, or even a way to walk. When you meet another person, you have a lot of offers in front of you.</p>

Improvisation Encounter and Acceptance. Giving and Receiving Gifts.

(In)Different Journey
Methodbank

by
Teatterimuseo



WWW · Encounter and Acceptance Video



SHORT DESCRIPTION	Participants are divided into groups, are assigned an image to reenact through a picture that they are all to compose together
TYPE OF ACTIVITY	Group improvisation
DURATION	20 minutes
LEARNING OUTCOMES	Fostering group improvisation; quick partitioning of roles; immediate creation of a scenario, a large object, or a picture.
ASSIGNMENT FOR THE PARTICIPANTS	The various groups are to replicate an image (ex: the ship in a storm) and each of the groups (5/6 people per group) will have to recreate a living picture of that image.
NOTES FOR TRAINERS	The more details in the picture, the better. Songs and short jokes are also allowed.

Improvisation Living Pictures

(In)Different Journey
Methodbank

by
AIDA



SHORT DESCRIPTION	Players form a line and follow the movement of the person in front of them
TYPE OF ACTIVITY	Improvisational movement exercise
DURATION	5 minutes
MATERIALS	Music
LEARNING OUTCOMES	Enhance body language and body consciousness; develop leadership
ASSIGNMENT FOR THE PARTICIPANTS	The facilitator asks players to imagine how a snake moves: each point along its body follows the path established by the head and neck. Players form a long line, imitating the body of a snake. The first person standing in the line starts to move, and is followed by the rest of the group. After some steps together, the 'head' of the snake changes and the group follows the new movements. Allow all members of the group to take the lead.
NOTES FOR TRAINERS	Ask participants before the activity if they have any physical barriers.

Improvisation 'Movement Snake'

(In)Different Journey
Methodbank

by
MSMME



SHORT DESCRIPTION	Participants arrange themselves in a semicircle and, thanks to a conductor, play together.
TYPE OF ACTIVITY	Sound improvisation, mutual listening.
DURATION	15 minutes
LEARNING OUTCOMES	To enable the creation of all the sounds in a story (weather sounds, such as a thunderstorm, to the triumphant entrance of a king, for instance). Great exercise for improving group listening and ensemble work.
ASSIGNMENT FOR THE PARTICIPANTS	The conductor arranges his orchestra in a semicircle and divides it into sections. Each section will have a specific sound to make. The conductor will explain to the orchestra the signs of direction (how and when to start, when to stop, intensity of sound and dynamics, etc...) Once the conductor's signals are clear, any scene can be played together!
NOTES FOR TRAINERS	It is very important that the conductor's signals are clear and unambiguous. When signals are clear, anyone can try to conduct the orchestra!

Improvisation Orchestra Game

(In)Different Journey
Methodbank

by
AIDA



SHORT DESCRIPTION	Walking in the space and following the facilitator's indication, when the facilitator claps, everyone turns into a statue of the object named by the facilitator.
TYPE OF ACTIVITY	Improvisation and stimulation of creativity.
DURATION	10-15 minutes
LEARNING OUTCOMES	To support the creation of the settings of a story, relying on the creativity, improvisation and inventiveness of each participant.
ASSIGNMENT FOR THE PARTICIPANTS	Participants start by walking through the space, trying to fill it evenly. At some point, the conductor will tell the participants to think of something (e.g.:a forest) and everyone should, as they walk, start thinking about its characteristics (shape, size, color, sound...). When the conductor claps his hands, everyone present will turn into the statue of that object.
NOTES FOR TRAINERS	Each person is to remain focused on his or her proposed statue, not worrying about right or wrong but focusing on the details of the thing to be embodied.

Improvisation Statue Game

(In)Different Journey
Methodbank

by
AIDA



SHORT DESCRIPTION	In a small group or a pair, think of things that can be found in a castle. When someone shares her idea, the next one agrees by saying "YES!" and adds something of their own.
TYPE OF ACTIVITY	Improvisation
DURATION	5-10 minutes
LEARNING OUTCOMES	Imagination, positive interaction, listening
ASSIGNMENT FOR THE PARTICIPANTS	For example: Player A: The castle was very big. Player B: YES! And the castle had over 1000 rooms! Player A: YES! And over 1000 windows! Player B: YES! And from the windows one could see a huge garden surrounding the castle!
NOTES FOR TRAINERS	Remember the players to be energetic and enthusiastic. The idea is to make their partner's ideas seem the best in the world by reacting big!

Improvisation Yes, and...!

(In)Different Journey
Methodbank

by
Teatterimuseo



WWW · Yes, and...! Video



Movement 'Body Alphabet'

(In)Different Journey
Methodbank

by
MSMME

SHORT DESCRIPTION	Playful movement exercise to focus on different body parts
TYPE OF ACTIVITY	Guided movement activity
DURATION	20 minutes
MATERIALS	Music
LEARNING OUTCOMES	Enhance body language and body consciousness; develop muscle memory; building characters
ASSIGNMENT FOR THE PARTICIPANTS	<p>Players spread out and move freely around the training room. The facilitator introduces different situational exercises to the group, which are acted out together. The idea is to move the whole body while focusing on one body part through playful exercises.</p> <p>Situations (examples)::</p> <ul style="list-style-type: none">· You push forward a very heavy wall· You pull a thick rope· To be led by an invisible thread between the index finger and thumb· To carry on your palms a fireball you must throw· To stretch upwards with one hand as if you want to reach something high up· To lift a bird off the ground to fly away <p>Continue with whatever given situation that suits the group's physical condition. After 8-10 examples, you can give the players another 5 minutes to recall the common movements independently at their own pace, using their muscle memory.</p>
NOTES FOR TRAINERS	Ask participants before the activity if they have any physical barriers.

Movement Impulses

(In)Different Journey
Methodbank

by
MSMME

SHORT DESCRIPTION	Get the body moving by giving small impulses
TYPE OF ACTIVITY	Movement; cooperation; moving together in pairs
DURATION	10 minutes
LEARNING OUTCOMES	Enhance the use of body-language; contact improvisation
ASSIGNMENT FOR THE PARTICIPANTS	The facilitator asks the players to form pairs and choose someone they feel comfortable working with. The couples stand facing each other, with enough room for both of them to move freely. The players are going to touch various body parts to get their partners moving. The pairs need to agree on 'safe zones' where they are allowed to touch one another (ex: the top of the head, shoulders, elbows, fingers, lower back, hips, knees, ankles). One of the persons gives gentle impulses on the safety spots, so that the other keeps her body moving, forming short choreographies and sequences step by step. They change roles after a couple of minutes. This version may be developed, so that they stay in motion by touching each other's contact points simultaneously.
NOTES FOR TRAINERS	Create a safe environment for players; encourage them to say "no" when they do not feel like being touched.



Movement Move Together

(In)Different Journey
Methodbank

by
MSMME

SHORT DESCRIPTION	Aligning movements by observing one another
TYPE OF ACTIVITY	Movement
DURATION	5 minutes
LEARNING OUTCOMES	Concentration, cooperation in pairs & groups
ASSIGNMENT FOR THE PARTICIPANTS	<p>The facilitator asks the players to form pairs. The pairs stand side by side but cannot touch or look at each other. Give the players some time to sense each other's presence, then ask them to move together without any given signal from the facilitator. They should take a few steps and stop at the same time. Encourage the pair to dare to be playful – make various moves like dance steps. When players already feel confident in their pairs, let them experiment in groups of four or more.</p> <p>You can make the game more difficult by increasing the distance between players.</p>
NOTES FOR TRAINERS	Slow down the game and leave room for observation and sensing.



Movement Movement Drawing

(In)Different Journey
Methodbank

by
MSMME

SHORT DESCRIPTION	Fun activity to explore how to translate visual signs into movement language
TYPE OF ACTIVITY	Visual arts, movement
DURATION	10-15 minutes
LEARNING OUTCOMES	Development of creativity; improve visual skills; enhance body-consciousness; develop cooperation in pairs
ASSIGNMENT FOR THE PARTICIPANTS	<p>Players form pairs. With simple line drawings, players need to depict the movements of their partners, in a way that expresses their mood, rhythm and dynamics. First 'A' draws 'B', then they change roles.</p> <p>In the first round, remind players to make simple and clear movements like jumps, twirls, and head, hand and leg movements, so their pairs will be able to follow them.</p> <p>Once players draw confidently each other's movements, ask them to reverse the process. Make increasingly complex drawings, which their pairs should translate into movements, in a way like musicians reading notes.</p>
NOTES FOR TRAINERS	Facilitator should demonstrate the activity with a volunteer to make it clear.



Movement Moving Notes

(In)Different Journey
Methodbank

by
MSMME

SHORT DESCRIPTION	Simple choreography created through line drawings
TYPE OF ACTIVITY	Movement, visual arts
DURATION	15 minutes
LEARNING OUTCOMES	Development of creativity; improve visual skills; improve body-consciousness; develop cooperation in groups
ASSIGNMENT FOR THE PARTICIPANTS	<p>Players form small groups (4-6 people per group). They sit on the ground next to each other, and the facilitator rolls out paper long enough for everyone to draw on. Each player chooses a colourful crayon or felt marker, and draws simple lines one after the other.</p> <p>When the graphics are ready, the facilitator instructs the players to experiment with making a small choreography following the lines on the paper. Players must use their imagination and creativity to transform the pictures into bodily motions.</p> <p>The groups can decide how they will perform their choreography: as a whole group or one-by-one.</p> <p>The activity can be expanded by assigning themes to the drawings and/or combining the choreographies of the groups.</p>
NOTES FOR TRAINERS	This can be a follow up activity after the 'Movement drawing' activity. Ensure that the activity is adapted to the group's physical condition.





Movement Drawing Exercise



Movement Notes Exercise



Movement Movement Snake

(In)Different Journey
Methodbank

by
MSMME

SHORT DESCRIPTION	Players form a line and follow the movement of the person in front of them
TYPE OF ACTIVITY	Improvisational movement exercise
DURATION	5 minutes
MATERIALS	Music
LEARNING OUTCOMES	Enhance body language and body consciousness; develop leadership
ASSIGNMENT FOR THE PARTICIPANTS	The facilitator asks players to imagine how a snake moves: each point along its body follows the path established by the head and neck. Players form a long line, imitating the body of a snake. The first person standing in the line starts to move, and is followed by the rest of the group. After some steps together, the 'head' of the snake changes and the group follows the new movements. Allow all members of the group to take the lead.
NOTES FOR TRAINERS	Ask participants before the activity if they have any physical barriers.



Movement Synesthesia

(In)Different Journey
Methodbank

by
MSMME

SHORT DESCRIPTION	Playing with images, words and free association
TYPE OF ACTIVITY	Exploring interoperability between visuality and movement
DURATION	45-60 minutes
LEARNING OUTCOMES	Enhance abstract thinking; development of aesthetic-artistic awareness and expression; development of cooperation
ASSIGNMENT FOR THE PARTICIPANTS	<p>First, players need to be introduced to the phenomenon of synesthesia. The facilitator invites them to form groups. Each group is given an abstract picture with which they need to connect and around which they will collect words (using free association). The aim is not to describe the image objectively, but to reflect, through words, on its moods, gestures, and dynamics. From the collected terms, they decide which words (one from each member) they will keep working with.</p> <p>Once the participants choose the most expressive words associated with the image, they have to translate them into a non-existent language.</p> <p>The facilitator instructs them to collectively build a story based on the picture, using the translated words (they must be voiced/ spoken).</p> <p>Players can decide how they would like to present their story: build a scene, dance it, play music, etc.</p> <p>After a certain time set by the facilitator, the groups watch each other's works and try to figure out the context.</p> <p>After every group shares their work, everyone looks together at the source of the performances, the original abstract picture.</p>
NOTES FOR TRAINERS	Take players step by step through the tasks. First, give them the pictures. Then let them collect all the words they have in mind. And lastly, ask them to create a story.



Movement Workshop with the Sheet of Paper

(In)Different Journey
Methodbank

SHORT DESCRIPTION	Just like a sheet of paper, anything I find anywhere can serve for my action on my own or with others.
TYPE OF ACTIVITY	Improvisation and movement
DURATION	20 minutes
LEARNING OUTCOMES	Promoting handling and control of this simple material, of the own body and the space.
ASSIGNMENT FOR THE PARTICIPANTS	1 phase - Explore movement with the sheet of paper, without grabbing it. 2 phase - Invite another to interact, always keeping in touch with the sheet. 3 phase - The person who started the movement may leave to make way for the next one.
NOTES FOR TRAINERS	The group should be in a circle. The facilitator exemplifies ways to follow the instruction: "Don't grab the sheet of paper!". Music can facilitate movement.



Movement The Bubble Movement

(In)Different Journey
Methodbank



WWW · The Bubble Movement

SHORT DESCRIPTION	Participants imagine being inside a ball. The way the body occupies the space and moves must take this situation into account: "I am inside a ball".
TYPE OF ACTIVITY	Movement
DURATION	1 hour
LEARNING OUTCOMES	Awareness that my body occupies space and it is in this space that I communicate.
ASSIGNMENT FOR THE PARTICIPANTS	<p>Phase 1 - Being inside a ball, being in a single space, moving arms and legs pushing the walls of the ball. <i>Time - 15 minutes</i></p> <p>Phase 2 - Move the ball through space. <i>Time - 15 minutes</i></p> <p>Phase 3 - The ball hits another ball. The two participants are inside a single ball and in the same space; they push the walls of the ball. <i>Time - 15 minutes</i></p> <p>Phase 4 - The two participants move around inside a single ball until they meet up with another ball, becoming 3 in a single ball. The activity continues by adding up participants. <i>Time - 15 minutes</i></p>
NOTES FOR TRAINERS	<ul style="list-style-type: none">· The progress of the stages depends on the participation of the group.· The activity should take place in a large space.· The person in charge should use music as a movement facilitator.

SHORT DESCRIPTION	Using the objects inside a box or trunk, create a group story to present to other groups or an audience.
TYPE OF ACTIVITY	Improvisation exercise
DURATION	2 hours
LEARNING OUTCOMES	Group work. Use creativity.
ASSIGNMENT FOR THE PARTICIPANTS	Putting different kinds of objects in a box or trunk. The number of boxes will depend on the number of groups participating. Assign a box with objects inside to each group. Ask them to create a story together using the objects in their box. At the end, each group presents their story.
NOTES FOR TRAINERS	The facilitator can leave it up to each group to decide the place where the story will take place. Encourage freedom in the way the objects are used in the story.

Object Theater Story Boxes

(In)Different Journey
Methodbank

from
António Gonçalves
and
Raquel Vieira
by
Glocalmusic



WWW · Story Boxes Video



SHORT DESCRIPTION	Each participant is asked to bring to the session 5 objects that are important to them. Display of the objects Each participant (group of (+/-) 6 persons places the objects (+/- 5) on the table (or on the floor). One participant is asked to arrange the objects and display them in a certain way.
TYPE OF ACTIVITY	Introduction to object theatre. The use of the object as an expressive, creative and theatrical element.
DURATION	3 hours
LEARNING OUTCOMES	Using the object as a significant element of human experience with stories to tell
ASSIGNMENT FOR THE PARTICIPANTS	<p>1 phase - Exhibition of Objects Each participant places the objects (+/- 5) on the table (or on the floor). <i>A participant is asked to arrange the objects and display them in a certain way.</i> <i>Time 30m</i></p> <p>2 phase - Talking to the Object <i>Participants take turns to remove an object and talk with it.</i> <i>They are to address the object in the second person, rather than in the first person.</i> <i>Time 1h</i></p> <p>3 phase - Text about the Object Only one object remains, after they have all been removed except one. Create a text, a poem about the chosen object. <i>Time 30m</i></p> <p>4 phase - Dancing Objects Animate the object through the sound of music Four (+/-) participants are at a table, which serves as a stage. Each participant has an object that moves to the sound of music. All the participants are looking straight ahead. The group searches to find harmony through the communication and interaction between the objects. <i>Time 1 h</i></p>
NOTES FOR TRAINERS	They are to facilitate the process and stimulate communication between the partners

Object Theater Theatre of Objects Workshop

(In)Different Journey
Methodbank

from
António Gonçalves
and
Raquel Vieira
by
Glocalmusic



WWW · La Historia Del Mundo en 100 Objetos

WWW · “Ô” Cie Gare centrale

WWW · Object Theater

EXHIBITION OF OBJECTS	<ul style="list-style-type: none">· Each participant places the objects (+/- 5) on a table (or on the floor).· A participant is asked to arrange the objects and display them in a certain way.
TALKING TO THE OBJECT	<ul style="list-style-type: none">· Participants take turns to remove an object and talking with it.· They are to address the object in the second person, rather than in the first person.
TEXT ABOUT THE OBJECT	<ul style="list-style-type: none">· Only one object remains, after all others are removed· To create a text or a poem about the chosen object
DANCING OBJECTS	<p>Animate the objects through the sound of music.</p> <p>Four participants are by a table, which serves as a stage. Each participant has an object that moves to the sound of music.</p> <p>All the participants are looking straight ahead.</p> <p>The group searches to find harmony through the communication and interaction between the objects.</p>
SUMMARY	<p>OBJECTS AS A MEANS OF THERAPY</p> <p>In these exercises, the objects work as a communication and interaction facilitator. Our inner listening, and the way we are, may be more or less visible when we interact with the objects.</p> <p>We have a life history associated with the interaction we have with objects. Some of them form a body with our body, others not so much. That is life!</p>

Object Theater Theatre of Objects

(In)Different Journey
Methodbank

from
António Gonçalves
and
Raquel Vieira
by
Glocalmusic



WWW · [La Historia Del Mundo en 100 Objetos](#)

WWW · [“Ô” Cie Gare centrale](#)

Self Expression Body Building

(In)Different Journey
Methodbank

by
MSMME

SHORT DESCRIPTION	Traditional character analysis and physical development
TYPE OF ACTIVITY	Character building activity
DURATION	30 minutes (depending on group's condition)
LEARNING OUTCOMES	Develop non-verbal communication, enhance the usage of body language, body-consciousness
ASSIGNMENT FOR THE PARTICIPANTS	<p>Together, we choose a story to work with. After reading it, each player is to work with a character. Focus on their emotions, physical appearance, features, mimics, and other personal characteristics.</p> <p>Players are invited to build up their character's movement, body posture, way of walking, and body language. We can further develop the game with different vocalisation exercises, and/or visual presentations, e.g., costumes.</p>
NOTES FOR TRAINERS	Create a safe environment for players to dare to express themselves.

Self
Expression
Dixit Cards
**“Fantasy
Meets
Story-Tellingg”**

(In)Different Journey
Methodbank

by
MSMME

SHORT DESCRIPTION	Free associations used for story-telling and character building
TYPE OF ACTIVITY	Story-telling, character building
DURATION	30-45 minutes
LEARNING OUTCOMES	Story-telling, presentation skills, self-awareness development, working in groups
ASSIGNMENT FOR THE PARTICIPANTS	<p>Dixit is a communication game with beautiful artistic cards.</p> <p>Spread the cards on the floor and have players mingle around them to pull out a random card. Give a few minutes and then encourage players to share why they chose that card, and how that card is related to something about them.</p> <p>To make it a group activity, have each player in a group of four to six, and instruct them to collectively build a story and its characters using their cards.</p> <p>For an additional challenge, they can do it using only non-verbal communication. After a certain time, once they created the story and built its characters, the groups line up and perform their stories.</p> <p>With the help of the cards, the audition needs to figure out what the story was about.</p> <p>We can encourage more creativity by instructing the groups to reframe stories they have already worked with, see the story from another point of view, and shift the attention to different characters.</p>
NOTES FOR TRAINERS	Props can be used.

Self Expression Emotion Square

(In)Different Journey
Methodbank

by
Teatterimuseo



WWW · Emotion Square Video

SHORT DESCRIPTION	Using the emotion square, exercising how to use and change emotion while being in character.
TYPE OF ACTIVITY	An acting exercise
DURATION	15-30 minutes
LEARNING OUTCOMES	How to use emotions as an actor; physical theater skills; character building skills, characters inner world exploration
ASSIGNMENT FOR THE PARTICIPANTS	Choose a character from the story you are working on. For example, the King from the story of the Unknown Island. Then choose one line for the character, for example: OPEN THE DOOR! Move around inside the emotion square using this line, and change the way the character acts and speaks, depending on which emotion is present in that space.
NOTES FOR TRAINERS	Make a cross on the floor using masking tape. Then put four different emotions in the 4 slots of the square: Try out the following story with the participants, using the king's character. The king is HAPPY . Then they hear a knock on the door. They are happy that they have a visitor. "Open the door!" The knocking continues. The King becomes ANGRY . Why isn't anybody opening the door? What is taking so long? "Open the door!!!!" Then he becomes TIRED . He decides to go open it himself, but ... oooh.. it is so difficult to walk when you are so tired..."Open...the...door...!" Then he opens the door and becomes SUPRISED by how the door works/who is behind the door.

Self Expression Which Body Part Leads?

(In)Different Journey
Methodbank



WWW · Which Body Part Leads? Video

SHORT DESCRIPTION	Participants move around in the space letting different body parts lead the movement. In this manner, they try out developing different kinds of characters.
TYPE OF ACTIVITY	Acting exercise
DURATION	5-15 minutes
LEARNING OUTCOMES	Character building, physical theater
ASSIGNMENT FOR THE PARTICIPANTS	Move around in the space so that you fill in the whole space, don't go around in circles. Try to move so that your nose is in the lead. How does that change your posture? What kind of character is this? Why does it move like this? Then try with any other body part you like: A finger, forehead, chest, butt.
NOTES FOR TRAINERS	This exercise is a good bridge to status work.

SHORT DESCRIPTION	Activity that introduces and facilitates the learning of music by people with disabilities
TYPE OF ACTIVITY	Playing music
DURATION	20 minutes
MATERIALS	Boomwhackers are plastic tubes with different colors and lengths. There are 8 tubes, each producing a precise note. Widely used in the context of rhythmic learning, this instrument also promotes collective play and listening to sounds. To use them, all you have to do is to set up a coding system to reveal colored scores. A screen and computer to show to the participants the music and what is expected from them
LEARNING OUTCOMES	Being able to play music; developing team spirit; discovering how to write music in a simple and colorful way
ASSIGNMENT FOR THE PARTICIPANTS	To hit the their boomwhacker at the right time; to synchronize with other people
NOTES FOR TRAINERS	Support the process by a visual support, and find a way to mark each turn.

Situation Games **Boomwhackers**

(In)Different Journey
Methodbank



SHORT DESCRIPTION	A game about whispering a sentence from one player to another
TYPE OF ACTIVITY	A game that can be played by 4-100 players.
DURATION	5-15 min (depending on how big the group is)
LEARNING OUTCOMES	Concentration, interaction, listening and having fun! Understanding each other, heightening the sense of hearing.
ASSIGNMENT FOR THE PARTICIPANTS	Participants make a line. First person in the line makes up a simple sentence, for example "It is a sunny day." Then she/he whispers it to the player next to him/her. And so on the message continues to move forward, until it reaches the last person in the line. Then they say it out loud. Did the message change? Were there words missing? You can try more complex messages, and add more words. Then you can see how the message always changes a little, as it goes through many people.
NOTES FOR TRAINERS	In this game, messing up is part of the fun! The most important thing is to be present in the moment, and listen to each other. This provides a good bridge to have a conversation about rumours.

Situation Games

Broken Telephone

(In)Different Journey
Methodbank

by
Teatterimuseo



SHORT DESCRIPTION	Discovering different team roles through a playful visual art activity
TYPE OF ACTIVITY	Visual arts, team building, communication
DURATION	20 - 30 minutes
LEARNING OUTCOMES	Concentration, cooperation in groups, communication
ASSIGNMENT FOR THE PARTICIPANTS	<p>Players get into groups of four. They are given a large drawing board with a piece of paper to work with. The facilitator instructs them to stand at the four corners of the board while he or she carefully pours watery paint into the centre of the paper.</p> <p>The task requires sheer concentration. The aim is to create balance between the four players so the paint can be slowly moved to all four corners of the paper without dripping onto the ground.</p> <p>In the next round, on a new piece of paper players need to “draw” a given image by moving together the drawing board. Pictures could be the sun with its rays, a little house with windows, or a simple heart shape.</p> <p>Group discussion questions after the activity:</p> <p>How do you feel about working in a team? What role did you play in the team? (leader, follower, planner, supporter, commentator) In which ways can you improve your teamwork collaboration? Why can communication through arts be beneficial for teamwork?</p>
NOTES FOR TRAINERS	<p>Play these activities in an environment where dripping paint will not cause any problems. Prepare the materials beforehand.</p> <p>Have enough time at the end of the activity to discuss the learning outcomes.</p>

Situation Games

Follow the Flow

(In)Different Journey
Methodbank

by
MSMME



SHORT DESCRIPTION	A game in which players aim at copying movements from one another
TYPE OF ACTIVITY	A game that can be played by 4-100 players.
DURATION	5-15 min (depending on how big the group is)
LEARNING OUTCOMES	Concentration, interaction, observation skills and fun!
ASSIGNMENT FOR THE PARTICIPANTS	Participants make a line. The first person in the line makes a movement, for example raises her/his hand and turns around, and shows it to the player next to him/her. And so on the movement moves forward, until it reaches the last person in the line. And that person shows it to others. Did the movement change? You can also stay in a circle and make the movement gradually bigger and bigger.
NOTES FOR TRAINERS	In this game, messing up is part of the fun! The most important thing is to be present in the moment, and watch each other.

Situation Games Movement Goes On

(In)Different Journey
Methodbank

by
Teatterimuseo



WWW · Movement Goes On Video



07 Reflection on the process

Finland
France
Hungary
Italy
Portugal
Turkey



Finnish Reflection

by
Teatterimuseo

“When I came for breakfast in Eger, Hungary, I saw the happy and friendly faces of familiar people around me and heard a lively chatter, I thought how lucky I am! I have a wonderful big international family that speaks seven languages and I get to be a part of.”

Heini Räsänen

During the long project, a lot of different things have happened: encounters, coincidences, unexpected turns of events, all of which have really influenced our way of thinking. Just the fact that you are working with people who come from six different cultures and language areas has taught us a lot. You start to see your own attitudes and behaviours, which you take for granted, from a new perspective and even change them. In addition, the project involved talented and wonderful young people in need of special support, with whom it has been a pleasure to work. We have learned from their brave and fresh attitude and we have made a lot of new wonderful friends.

Our learners have developed a lot during the process. They have gained a huge amount of self-confidence and courage. Their language and communication skills have improved. They have experienced being accepted and considered for who they are. Both facilitators and participants were on the same page in the workshops, doing and experiencing together, and it has been exhilarating. The best part of the project has been supporting and encouraging others, meeting across the language barrier with humour.

After meeting together, our learners have been nothing but joy. And this has been the merit of all of us participants. Together, we have succeeded in creating a warm, accepting and encouraging atmosphere. In this safe environment, all participants have dared to take part in exercises that may have seemed scary and strange at first, and have reached their best performance.

(Here, our participants talk about their experience:
[Link to Video](#)).

WWW · Finland Reflection Video



We think that all of us, through joint efforts, mistakes and many conversations, have learned and discovered a lot of new ways of working. Perhaps the most important thing we have learned is that we are able to work together in a large, seven-language group, in the same space, with different young people with special needs at the same time. And the seventh language, English, is not the mother tongue of any of us.

In a group where there is no common language, physical exercises work best. The methods of theatre have indeed been our eighth and common language. Through acting and other artistic means we were able to tell many stories. Verbal translation is not so much needed when instructions are given through action. This has required concentration and calmness from us group leaders.

Previously in this project, we had tried to make the situations calm and pleasant by dividing the whole large group into two smaller ones, which did the same workshop at different times. The result was that we only got to know a part of the group really well and the sense of community was not achieved. Last time we met, we worked with the whole group together, and a miracle happened. What was the philosopher's stone? It was listening! We agreed that the participants from different countries would stay within earshot, close to each other, so that when the facilitators' instructions were interpreted from English into their own language, everyone heard the same thing at the same time. The facilitator had to remember to take breaks, so that others could interpret. When everyone understood the task, they could move freely and work together regardless of their mother tongue. This also brought a sense of security to the participants, when every now and then they got back together with their own language group, and everyone knew what they were doing.

It has been really refreshing to do familiar exercises in a slightly different way and from the perspective of different arts. You can bring out new features from an old exercise when you do it in a way different to what you are used to. We learned a lot of

new exercises, from music and visual arts, that can be applied to theatre. There is no need to have a lot of training material, but the tools already learned may and should be further developed to better suit the target group. We have noticed that, when working with people who need special support, repetition is important and helps them to develop when you have the patience to proceed slowly enough.

Makey Makey is an interesting tool. It is very useful if the performer himself finds it difficult to speak, and you can vividly and concretely say the same thing or sentence in different languages. In exercises, it works as a fun and good tool, as well as a stimulant. For example, the learners from the Finnish team thought that the workshop, where Makey Makey's possibilities were explored in a scene from the novel *Unknown Island*, was very good. In this exercise, everyone had a clear role. The tool works best as a soundscape for an interactive imaginary journey. In a presentation, it can be too complex and unstable to operate.

It has been really important and worthwhile to work for a long period with people who need special support. In the past, we have only worked with them occasionally. With the help of the tools obtained from this project, we can plan workshops and other long-term activities for the people who need special support. Theatre Museum has previously been working with sensory hypersensitive people. Based on the workshops and research, we made a method guide called "Adjustments". After the (In) Different Journey project, we can plan longer term activities intended for people who need special support.

By theatre instruktionsers **Heini Räsänen** and **Siiri Ervasti**

“It was an absolutely incredible adventure to enjoy a wonderful journey with you.”

Pauliina Aito

French Reflection

by
Atipick Dream

I joined the Atypik dream organization as an artist, as its aim is mainly to spread artistic practices. It was the first time I joined an European project. I took part in two exchanges last year, one in Verona, and participated in receiving the other countries in Laval.

During the exchange in Italy, I became familiar with the different workshops. For the moment my artistic practice is rather individual, but taking part in this project initiated me on how to offer workshops to a larger audience, including very different profiles. The theme of the workshops was the non verbal communication using body expression and music, which seems essential to me.

I was very touched that in 4 days we had a chance to get close with the other participants of the program, all having very different backgrounds and languages. Not everyone speaks English well but through the different workshops we learned to exchange and imagine all sorts of things together. It was an inspiring experience.

During the second meeting, we applied the workshops we had tested before with the disabled participants. It was a rich week with learning and encounters. It was great to be with people we so often have trouble understanding, expressing themselves freely, in a simple and happy way. I was very touched by the enthusiasm of the participants, who pushed themselves beyond their limits during all their stay in Laval. As there were many different approaches in the workshops, each one could find exercises that would fit them.

I liked the pauses, as we needed them for translations. I also found interesting how social workers and people with an artistic approach could enhance each other's practice and exchange them.

The only downside for me was on a personal level, as it was difficult for me to be fully present in the project on top of my job and personal life. At Atipyk we are all volunteers and participate in our free time. It can be difficult to be available so often and in such a long process. That was the biggest challenge for our very young organization.

Nonetheless, I will keep as a precious memory the smiles of all the participants, coming from different countries to exchange and communicate their inner poetry and the richness of their relationship to the world.

Dounia

I'm coming from a quite distant professional universe, so the discovery of the (in)different project was a real source, in the literal sense. A source of ideas, inspiration and even professional desires, but also a little bath of youth and a breath of fresh air. The level of expressivity and motivation of the people with disabilities with whom I had the opportunity to work with shows the absolute need for this kind of project. The promotion of tools and methods to facilitate their access to artistic expression is a magnificent way to make everyone realize the scope of their ways of being, and perhaps the need that we all have to express this spontaneous part by any means that fits us.

Moreover, it is a very strong human experience, including outside formal moments. I will always remember the energy and the good humor that the actors of the theater offered us during their performances, or the simple and joyful enthusiasm that the concert in Laval or the traditional folk dance teacher in Eger offered.

These are unforgettable moments of sharing.

Julien

Hungarian Reflection

Give Us a Boat

by
M.S.M.M.E.



WWW · Hungary Reflection Video

GIVE US A BOAT

*"- Only the known islands are on the maps.
- And what is this unknown island you want to go in search for?
- If I could tell you that, it wouldn't be unknown."*

One could argue that the most challenging part of this project is over: mobilities have been completed, travels have been made, and lessons have been learned. However, the difficulty comes when we try to fit a year and a half of work on a few pages. When we work organically, we can hardly account for our accomplishments on paper. Plain words can describe all of the milestones, charts can show our achievements in figures – participants, journeys, games and tasks - yet memories, experiences, and human growth cannot be quantified.

In the Hungarian team we all knew that we would be working with five other countries. We got acquainted with Saramago's rather philosophical story, but little did we know how complex the project would be. HSAWA's partner organisation was a Budapest-based day care home for adults with intellectual disability and autism. We initially had some difficulties in forming our team: the project coordinator is based in London, and we were required to have two group leaders in Hungary who speak English and are eager to immerse themselves in theatre. The most important step was to select our participants and determine how we would proceed with commuting between Hungary and the United Kingdom.

Then, as usual, life happens, and we have been through some changes, but here is the core of our group: Dorina Czifra and Sándor 'Sasa' Zétényi, group leaders; Ferenc Zsidákovits, Melinda Burján and Gyula Bakos, participants; Dóra Zsupos, project coordinator. Additional members of the crew: David Takacs and Orsolya Zaborszky, participants; Tímea Franczia, guest trainer and visual artist; Julianna Busi, head of the institution and the glue that holds us all together is Zsolt Asztalos, president of HSAWA.

What artistic approaches did we use?

Julianna Busi

Arts education provides a wide range of opportunities for the development of adults with intellectual disabilities, as well as for social empowerment and inclusion, hence it has a significant role in our professional programme. Our chosen theatrical method was based on movement, spatial orientation, perception, sensation and body scheme development through drama education and movement theatre. The programme provided a fiction-based therapeutic approach for the participants, in which there is substantial similarity between the played-out tale and reality. In this way, the participants can represent their hidden, inner problem in a symbolic form in the space of fantasy and thus treat it as real. The game unfolds a unique, creative, yet collaborative process. The method includes the use of tools and props such as masks, scarves, costumes, and the Makey Makey kit. Verbal interpretation is not necessary: emotions

and experiences can be processed through artistic activities. Makey Makey technology is very promising in the realm of augmentative and alternative communication. The technique is multidisciplinary, incorporating medical, psychological, and pedagogical expertise. The experiential teaching used in the project is the basis for personal development. The diversity of the group, and the cultural exchange made the participants more open. It provided fresh ideas on treatment and acceptance, and contributed to the development of empathic skills.

What did we learn during our participation in the project?

Sándor Zétényi

Whether it's Northern or Southern Europe, or the gateway to Asia, there are no cultural differences in the way people with disabilities are treated and supported: faith and dedication are the same in all countries.

Dorina Czifra

Throughout the project, I have encountered many new theatre educational experiences and tools, both during meetings and via the shared methodological collections, which I have attempted and will continue to attempt to implement in my sessions. I have also learned a lot about other nations', societies', and cultures' views, opinions, and ideas towards persons with disabilities, which has made this profession even more intriguing and complex for me.

What was the most exciting and most challenging part for us?

Dóra Zsupos

One of the most thrilling aspects of being a project coordinator was learning how to keep my team engaged and motivated, which did not become any simpler by working online. As a result, clear and frequent communication was essential to establish trust between us. We chose movement theatre and bodywork as our theatrical tools. My artistic drive was to encourage the group leaders and, through them, the participants to expand their movement potential and reconnect with their bodies. The learning process, seeing where we started and where the group is headed, is probably the most exciting element of a long-term project for me, especially if that group includes 40 individuals or, let me put it like this, 40 little unknown islands.

One of the biggest challenges we faced over the whole project cycle was the financial impact of the current economic climate. Sadly, the budget quite often was not able to cover all the expenses but, it has been proven again, tighter budgets boost creativity.

Dorina Czifra

Interestingly, for me the biggest challenge of the project was the coordination and management of the ongoing background work in our institution. The philosophical and associative nature of the story was quite challenging for me, to make this abstract piece understandable and tangible for our participants with disabilities. The trip to Finland was the most exciting element of the project, both because of the wonderful Finnish organisation and because we got to see one another's work and be able to offer and receive feedback on it.

What did we learn from the people involved in the project and what did they learn from us?

Dorina Czifra

It was amazing to observe everyone's motivated, passionate, and friendly approach toward our participants with disabilities, which provided me with a lot of mental energy and drive. It was great to see the incredible tools used to push people with disabilities to be autonomous, think for and express themselves, both artistically and in their daily lives. I believe that the Hungarian team completed the project with great dedication, and with a highly organised background work. I attempted to bring new and useful drama games and methods into the common collection.

Dora Zsupos

Understanding the many aspects of teamwork was an enormous learning process for me. Our team is a diverse group of people with various backgrounds, cultures, experiences and personalities. My most significant learning from these people is that there is not only one good solution. Also, the key to harmonious work is to listen to and respect one another no matter what. It is just as important as maintaining our artistic integrity. This artistic integrity means for me to have the courage to create. At times, we need to stop and check where we are. Let me quote a sentence from our colleague, and friend, Antonio that has become an anecdote in the project: "Why are we doing what we are doing?" In that matter, I think my greatest contribution was attempting to keep the project on track, giving myself and others space to grow, and being annoyingly honest.

Sándor Zetényi

What I brought home with me is the incredible attention, patience, and professionalism I experienced. The bond between helpers and the people with disabilities was sometimes so close that there was no distinction or difference between them; they were

entirely equal. Another important lesson I have learned is that we should offer more autonomy to the people with disabilities we work with, not hold their hands so tightly, and help them to live their lives with less assistance.

How can we describe the importance of the role of the arts in the culture around disability?

How could professionals in the field also benefit?

Julianna Busi

The complex artistic pedagogy used in the workshops resulted in personality changes that favourably influenced the behaviour, inclusion, attention, and cognitive performance of the participants with intellectual disability and autism. The people with disabilities involved in the project have increased their social skills, improved their self-expression, empathy, and inclusiveness, and learned new techniques to express their feelings and thoughts. They also accessed methods to develop their personalities and became skilled in relaxation exercises to relieve anxiety.

Professionals working on the project have become more open to multifaceted problem-solving, have acquired practical knowledge and methods, exchanged experiences, and improved their foreign language skills. They got to know each other's culture and gained an insight into the world of people with disabilities living in other countries. They left behind their everyday routines and the project also had a positive effect in preventing burnout.

Sándor Zetényi

Marginalised groups of people, like the people with disabilities, are able to create full-fledged products through the arts,

demonstrating to the excluding society that they are no less than others, just "different." This not only sends a message to society saying that the concept of disability needs to be redefined, but also to the people with disabilities themselves, given the role society imposes on them, showing them that their fulfilment within an art form can give them great strength, self-esteem, self-confidence, and faith. I see our participants during a folk dance, movement theatre production, or in film shoot. There is not a single person with disabilities here, only creative PEOPLE. That is the essence of the arts in this group. The stigma has been lifted, and there is a dissolution in the action, in the flow of the performer and artist.

Okay, so what's now?

Dóra Zsupos

Let us say, this journey has come to end, but maybe another has already set sail. I have been working on art education projects designed for people with disabilities for nearly 10 years now. I firmly believe that we shall not stop finding new ways to bridge the inequality gap and make a fairer world, at least our little world.

"Then, as soon as the sun had risen, the man and the woman went to paint in white letters on both sides of the prow the name that the caravel still lacked. Around midday, with the tide, The Unknown Island finally set to the sea, in search of itself."

José Saramago



Italian Reflection

by
Fondazione Aida

It is not easy to write in a few lines what the project has left us with, but we in Fondazione Aida will try!

What have we learned from this project? What was the biggest challenge?

We think that the biggest challenge was being able to work with so many valuable and different people, managing to search and find a common path, both in the selection of the theatre games and in the way of telling our common story.

Diversity was precisely the richness of this project : diversity of country of origin, language, age, disability and professional field. Each group brought not only its essence, but also its own way of filling the scene. We all tried and tested together workshops on movement with the body, workshops with music, on improvisation, and all these different approaches, with their related exercises, are a huge learning outcome we carry with us as a result of this wonderful (in)different journey.

The group work was most important in finding and shaping the keys to be able to do the workshops all together, the collective brainstorming despite the difficulty of multiple languages, using together artistic modes of working with children, like sounds and images to find a common language.

This path was as important to the learners as it was to us, operators, coordinators and technicians. It has sharpened our gaze and our ability to listen. Each proposal was carefully thought and boldly carried. Sometimes we realised that some exercises that we considered understandable for everyone, in practice were not. We observed the difficulties and treasured them in order to devise a new proposal that would take them into account, such as for the timetable and timing of work with the learners. The teamwork was valuable, in its ability to organise, adapt, be flexible and improvise. This two-year course certainly had a positive impact on our learners.

In Italy, we worked with boys with autism and we noticed particularly their transformation from their routine contexts to the stage, a wonderful transformation! A change in gestures, expressions and interactions change, and it is not uncommon to observe how some of their stereotypes disappear when engaged in artistic activities. Not to mention the opportunity they have had in learning about and expanding their communication with the outside world. We think that cultivating work like this, where people with various disabilities come together to create a common artistic project is ambitious and beautiful, and it has spurred us to work as one big group and create a big (in) different family.

Portuguese Reflection

by
Glocalmusic

Participation in this project is of another dimension and has exceeded my expectations both in personal and professional terms. In personal terms because I transcended my own borders, I had the audacity to challenge myself and others, assume my ambiguities in relation to the unknown and my limitations both in terms of communication and in terms of training to train other people.

Working with different people, who have difficulties in being accepted in society, due to the way they are, and working in different contexts, in other countries with different cultures and ways of being is a challenge that exposes these differences even more. Yet, for that reason, it makes the difference something natural and easily understandable and promotes diversity and human qualities.

To learn that there are differences in people, countries, culture, food, thinking, being and acting is life's greatest learning experience. And engaging with these differences makes us feel unique.

The sharing of knowledge and experiences enriches our human being, which turns us into agents capable of changing our world into a better world.

I still don't know what changed in me but I certainly appreciate even more the difference and the opportunities we have in society and in us as cultural beings, who want to tell stories not just at home but in the global village. Why not?!

What would I do differently? Nothing, everything was extraordinary and fulfilling.

Project participant and trainer

António Gonçalves

It was a very enriching experience, both professional and personally.

It is always a privilege to meet new people, new cultures, different countries, different cuisines, different architectures and travel to different ways of seeing the world.

And when this group of people becomes a family, the pleasure and commitment to things increases exponentially at all levels.

An excellent opportunity to think, put into practice, learn, share with an extended and international team whose main end product was above all the human growth of each of the participants.

What I would have done differently is air travel, I would have done fewer stopovers.

Project participant and trainer

Raquel Vieira

Turkish Reflection

by
SAREM

When I was appointed to be the project leader from Sarem, I was extremely excited with the opportunity. This project was different from the projects I had coordinated before, because the content of the project is a vital topic to be taken into consideration. I've met amazing people who are professionals in their field and working with them definitely has refined me. I learned to be more confident in public speaking and sharing my ideas. Working with a team has added value to my working ethics. I have gained a lot of experience and positive skills from working with the partners of this project.

The first LTT held in France was a very important move because we met all of the participants for the first time. I was able to connect with each and every one of them. I was amazed how talented they all were. The level of socialization that my team experienced every day genuinely astounded me. They engaged in every activity and formed new relationships. I was truly amazed by how much they wanted to grasp new information every day.

Finally, because of my leave to Canada, I had to abandon the project halfway through. I gained so many skills working on the project that I brought them with me to Canada to help me in my new career. I would love to collaborate with the same partners on another worthwhile initiative.

Pinar Gheyran

What did you learn during your participation in the project?

I learned the importance of respecting everyone's ideas even if I do not agree with them. I had a closer experience working with people with disabilities which I believe will help me carry out better work in my profession. Also, even though we may have faced disagreements, the best part was to solve the issues through gentle communication. Project time management is crucial, and I can absolutely say that my abilities in this subject have increased.

What was the most exciting and most challenging part for you?

The most exciting part for me was acting on stage, I really enjoyed my part in that and getting the chance to see other performances. The most challenging part was Makey Makey, I spent a couple days working on it.

How have you grown personally and professionally with your participation?

Certainly, I've developed personally. Public speaking and sharing my opinions now come more naturally to me. I value each person's opinions and embrace them despite their imperfections. I've developed professionally and became better in my field. I'm more driven to work on additional projects that involve people with disabilities. I'm excited to teach my students the fresh methods I discovered and try them out with them.

How would you describe the importance of the role of the arts in disability culture?

Art is a freeing tool that reduces barriers to communication as well as individual expression. Beyond language, social identification, age, class, and all other cultural divides, art promotes communication between people with and without disabilities. Art is one of the most effective methods for ensuring persons with disabilities' involvement in social life and integration into society. The activities that persons with disabilities will carry out together with people without disabilities in artistic fields such as music, painting, drama, photography, dance, and so on, using the universal nonverbal communication language of art,

will allow them to express themselves through their talents and will facilitate their inclusion in society in collaboration with other people, thus reducing their exclusion.

What impact did the programme have on the participants with disabilities (personally, professionally? Emotionally, in their social interactions, in their identities as artists...etc.)

At the end of each session, we received positive feedback from all of them; they were very satisfied and felt freer and more courageous. Furthermore, our learners stated that being on the stage was a unique experience for them, that they would turn more towards art in the future and that they would like to develop themselves more professionally. In my personal opinion, all participants on stage played their roles like real professionals and truly captivated the audience who came to watch.

To summarize briefly:

The fact that we have been involved in the same project for many years and having worked together in previous projects has made us a unique family. A diverse family, with different ideas, cultures, languages, personalities and much more. We have collected beautiful memories that contain many emotions. We rejoiced, saddened, had fun, shared and talked together. We had disagreements many times, but even though we had different opinions, at the end of the day we were able to meet around a common point. In fact, this is exactly what makes us family.

In this project, we learned that age is just a number and there is no limit to learning. Knowledge multiplies when shared. We learned a lot of new things from each other, new artistic methods, new working methods, the functionality of Art, the use of Makey Makey with art and how we can use all these with our learners with disabilities. It was a unique experience for us to recreate the novel The Unknow Island using Makey Makey.

Lukman Önen

WWW · Turkish Reflection Video



What did you learn during your participation in the project?

I learned a lot about the workshop topics during my participation in the project. I found it particularly challenging at first but I was able to overcome this by seeking out resources and seeking help from my team members. This experience helped me to develop my problem solving skills and my ability to work collaboratively with others. I also gained a new perspective on the importance of workshop issues and how they impact the community.

What was the most exciting and most challenging party for you?

The most exciting part of the project for me were the movement games during the workshops. I really enjoyed learning about motion games and working with the participants to come up with creative moves. On the other hand, the most challenging part for me is improvisation. It was difficult for me at first because I couldn't think of what to do, but I was able to get over it. It was a great learning experience for me.

What did you learn from the people involved in the project and what did they learn from you?

I learned a lot from the people involved in the project. My team members were helpful for my personal life and showed me what can be done in Erasmus projects on behalf of SAREM. I also gained valuable insights and perspectives from others that helped me to see these issues in a new light. In terms of what I believe others may have learned from me, I hope to have been able to contribute to them in conversations, books, interesting facts and software stuff.

How have you grown personally and professionally with your participation?

I have experienced significant personal and professional growth through my participation in this program. On a personal level, I have gained new skills and knowledge that have helped me to become more confident and self-aware. I have also had the opportunity to participate in activities and experiences that have helped me to develop.

From a professional standpoint, I have gained skills and knowledge that are relevant to my career, as well as new connections and opportunities that will be beneficial to my professional growth. Overall, my participation in this program has been an enriching and transformative experience that has helped me to grow and develop in meaningful ways.

How would you describe the importance of the role of the arts in disability culture?

I think art is a powerful tool for people with disabilities to explore their thoughts, feelings and experiences in a meaningful and authentic way, allowing them to express themselves and encouraging creativity. The arts can also provide a way for individuals with disabilities to connect with others who share similar experiences and interests, helping to foster a sense of community and belonging.

Overall, the arts are an important part of the disability culture and must play a vital role in helping individuals with disabilities to feel valued, included, and able to fully participate in their communities.

What impact did the programme have on the disabled participants (personally, emotionally, in their social interactions, in their identities as artists, etc...)?

Overall, the program had a positive impact on participants with disabilities. On a personal level, I think most of them feel more confident and self-aware as a result of their involvement in the program. They also gained skills and knowledge that they can apply in their daily lives.

From a professional standpoint, several participants were able to make new connections and gain experience that will be beneficial to their future. Emotionally, the program provided a safe and supportive environment for participants to process and express their emotions in a healthy way. In terms of social interactions, the program helped participants to build new relationships and feel more connected to their community.

Finally, for those participants who were involved in the arts component of the program, it had a significant impact on their identities as artists. They were able to develop new creative skills and techniques, and many showed feeling more confident in their artistic abilities as a result.

Beyza Gürses

08 Conclusion

Closing
the Circle...
to Open the Spiral

by
Luís Miguel Rodrigues



Closing the Circle... to Open the Spiral

by
Luís Miguel Rodrigues

Having come this far in terms of project and project products, it is important to revisit the paths trodden and to look at new ones, in search of greater achievements!

Our goal, when we started this journey, was to share and learn with each other, in order to strengthen and develop artistic work with people with disabilities, in a European perspective, confronting each other, and our different ways of intervening and doing... Yet it became much more than that, because we created bonds, becoming a huge family. This is also an intended result of a process of learning and creation.

In this process, started in 2020, we passed through several physical, and I would say also mental and emotional places. We started this (in)different trip in Hungary with the project's kick off meeting. Then, in a process of sharing, learning and creation we went to Italy, where we encountered physical theater, object theater, Makey Makey and musical games. After that, in France, we continued this creation work, reinforced with dance and voice work, together with the learners - people with disabilities - which allowed us to solidify and experiment methodologies. Later, in Turkey, we added a new dimension to the work, which was theatrical work linked to plastic arts. Our journey ended

then in Hungary, where together with the learners, we somehow completed the puzzle and we gave body to everything we worked on in this process, in this trip.

In between these trips, in each country and organization, there was room and time to develop processes of creation and transmission of knowledge based on the project, with its public and learners, also taking the project to other organizations that, while not participating directly in the project, were also beneficiaries of it.

We have created and systematized methodologies, created several theatre productions in each country based on the learnings, having as a motto "The Tale of the Undiscovered Island", by José Saramago, and finally created this book, which we intend to and certainly will be useful to those who use it and take from it methods for working with people with disabilities.

The construction of this book was collective and participatory, in a process developed over the two years of the project's existence. Its contents are relevant for those who work in the field of inclusion through the arts - it is another contribution to good practices. It is our contribution, in a European perspective, to the development of arts with people with disabilities, to the growth

of the arts for inclusion, in a principle of social transformation and exercise of citizenship.

It seems like the closing of a cycle... but in fact it is just a turn of the spiral, in the continuation and development of this work, not an end in itself, rather a revival of the ever-alive discussion and debate around these issues, in order to open doors to new achievements. From this long process and the present document, the fruit of the task accomplished, new ideas emerge... new frontiers are outlined to be crossed, new unknown islands take shape on the horizon, waiting to be walked on by those who knock on the door, to make this undertaking more concrete and sustainable!

This is the end of a cycle... opening up to a new spiral of growth

Luís Miguel Rodrigues

09 Photo Gallery









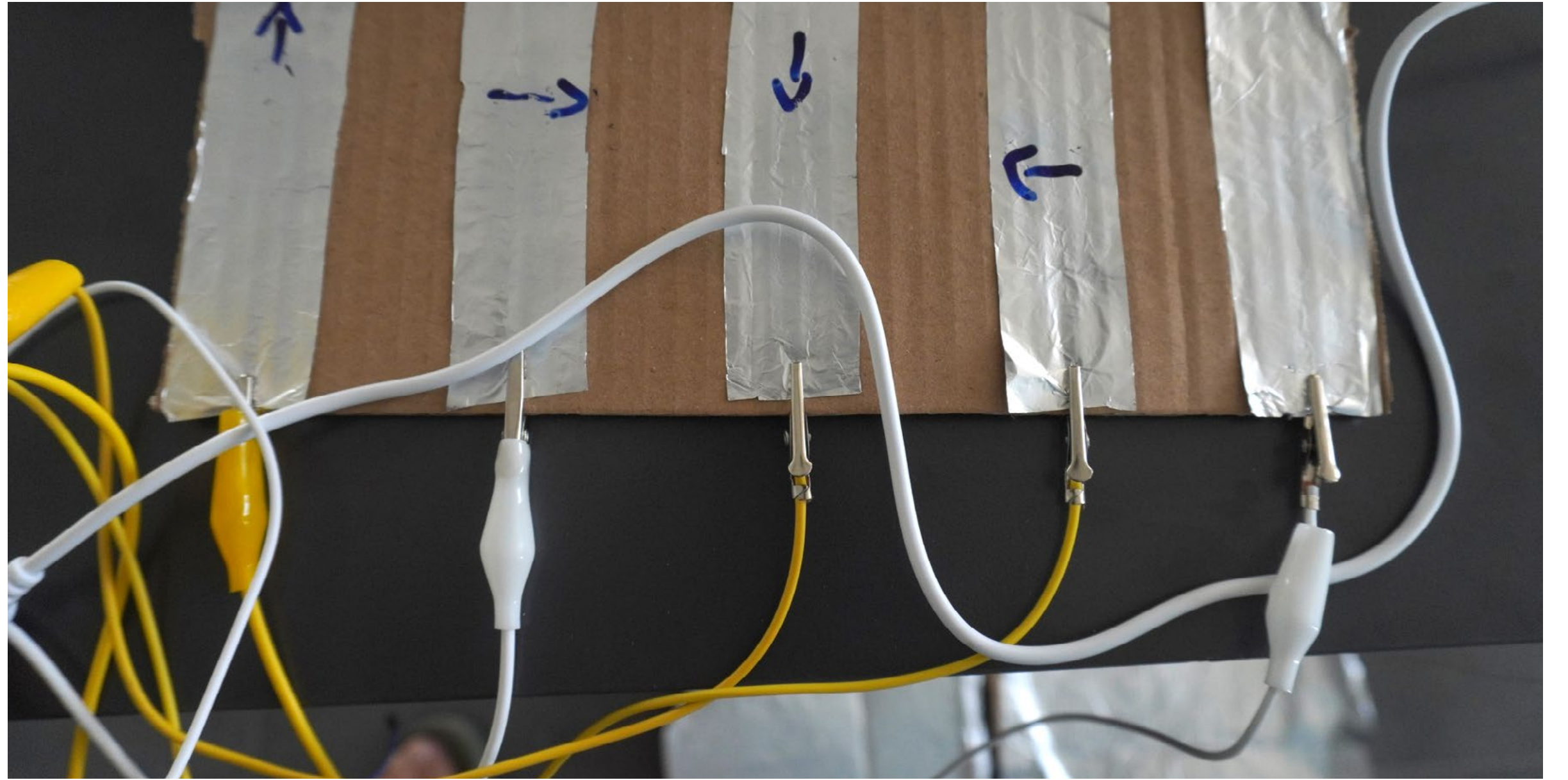






















Credits:

FINLAND

Pauliina Aito · Participant.

Siiri Ervasti · Drama Instructor.

Matilda Hertell · Ms.S, Social Work and Human Rights.

Milla Kortemaa · Theatre pedagogy, Drama Instructor.

Saku Riikonen · Participant.

Heini Räsänen · MA, Theatre teacher, Theatre researcher, Performer.

Sami-Matias Siiskonen · Participant.

FRANCE

Carine Sergent · Project Manager.

Julian Huret · IT Technician, Animator for Youth and People with Disabilities.

Manon Chanudet · Trainer.

Dounia Caquet · Trainer.

HUNGARY

Dóra Zsupos · Project Manager

A versatile and enthusiastic team member, but a pain in the neck when it comes to time frames and deadlines. She aims to break down the barriers for intellectually disabled people in the arts. She has been told she is funny.

Sándor Zsolt Zetényi a.k.a. **Sasa**

A jack of all trades, wizard of all technics, who speaks fluently the language of cameras, equipments, instruments. An ever smiling problem solver, admirer of arts!

Dorina Czifra-Szilágyi

A young psychologist on the hunt for the human soul, a curious and always experimenting movement theatre director, the one you can't wait to get started to work with!

Tímea Franczia

Visual artist, teacher, trainer. A quiet observer who creates with dedication and softness. Timi finds great comfort working with diverse groups of people; her natural and earthy personality makes her an easy-to-be-around artist. Her workshops bridge the gap between disabled and non-disabled people.

Melinda Burján a.k.a. **Melcsi**

The ever-chatting spirit of the movement theatre group. Her legs go on forever, she is the tireless actress of the rehearsals – be it folk dance, ballroom dance, or theatre - who can now travel by plane without worry or fear!

Ferenc Zsidákovits

Charmer on duty, softspoken Don Quixote, who breaks hearts in the blink of an eye. A hardworking, committed team member who strives for perfection on the stage.

Gyula Baki

A thoughtful dreamer immersed in work. A fan of Turkish culture, classical music and conscious body movement activities. Nothing escapes his attention, every little detail counts to him.

ITALY

Irene Pirelli · Project Manager.

Alice Canovi · Musician, Educator and Actress.

Meri Malaguti · Head of the AIDA Foundation.

Roberto Terrible · President of AIDA Foundation.

Giuliana Mosca · Production Assistant.

Gabriele Martini · Production Assistant.

Davide Graziosi · Participant.

Claudio Baldini · Participant.

PORTUGAL

Luís Miguel Rodrigues · Project Coordinator.

António Gonçalves · Occupational Therapist, Teacher and Actor.

Luís Fernandes · Musician, Filmmaker, Trainer, Artist.

Raquel Vieira · Sociocultural Animator, Trainer and Actress.

Nuno Reis · Musician, Trainer and Cultural Maker.

Nuno Rodrigues · Actor and Learner.

Ricardo Rodrigues · Actor and Learner.

Pedro Amarante · Actor and Learner.

Tomás Almeida · Actor and Learner.

Rita Vieira · Design.

Diana Mota · Proofreading.

TURKEY

Lukman Önen · Physical Education and Sports Teacher, Special Education Gymnastics Coach, Special Education Sports Trainer, Sports Referee, Tourism and Recreation (MA), Performer.

Pinar Gheylyan · English Teacher, E+ Project Coordinator, Facilitator.

Beyza Nur Gürses · PhD Student in Multilingualism, English Language Teacher.

Çayan Kırmızıgül · Learner, Community Manager and Hearing Impaired.

Pamir Çil · Learner.

Özge kılıç · Math Teacher, Volunteer Educator.

Mehrali Çıldır · Learner, Hearing Impaired.

Betül Kahrıman · Learner, Hearing Impaired.

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Maria Rodrigues Peres

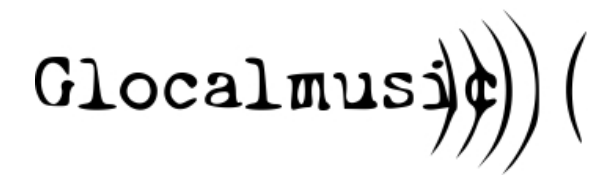
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